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MUSICAL TERMS.

BY

DUDLEY BUCK.

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BUCK'S MUSICAL DICTIONARY.

ACC.

A. (*Ita.*) To, for, by, at; the alphabetical name given to the sixth note of the scale of C in ascending, and termed *La*; the open note of the second string of the violin, by which its other strings are tuned and regulated; the name of one of the two natural modes.

A 2. (*Ita.*) For two voices or instruments; **A 3,** for three voices; **A 4,** for four voices; and so on.

Abandono ed Expressione, Con. (*Ita.*) With self-abandon and expression.

Abendlied. (*Ger.*) Evening song or hymn.

Accel. (*Ita.*) An abbreviation of *Accelerando*.

Accelerando. (*Ita.*) With gradually-increasing velocity of movement.

Accent. A stress or emphasis upon a note or passage, to mark its place and relative importance in a composition.

Accidentals. Sharps, flats, and naturals used to change the sound of letters, as the chord, of which these letters are a part, may require. They affect the sound of the letters upon which they are set no farther than the compass of the bar in which they are enclosed.

Accom. ad Lib. An abbreviation of *Accompaniment ad libitum*.

Accompaniment ad Libitum. Use the accompaniment or not, at pleasure.

Adag. An abbreviation of *Adagio*.

Adagietto. (*Ita.*) Somewhat adagio.

Adagio. (*Ita.*) The second degree, from slow to quick; noting a performance not only slow, but graceful and embellished; tender and plaintive in style.

Adagio Assai. (*Ita.*) Extremely slow and expressive.

Adagio Cantabile e Sostenuto. (*Ita.*) The air or movement to be executed in a slow time, with graceful, ornamental, and sustained expression.

Adagio Molto. (*Ita.*) Very slow and expressive.

Adagio non Troppo. (*Ita.*) Not too slow.

Adagio Patetico. (*Ita.*) In a slow time, and with plaintive expression.

Adagio poi Allegro. (*Ita.*) Slow, then quick.

Adagio quasi una Fantasia. (*Ita.*) An adagio similar to a fantasia.

Adagiosissimo. (*Ita.*) Very slow.

Adagio Sostenuto. (*Ita.*) A sustained adagio.

A Demi Voix. (*Fre.*) With moderate tone. (Half voice.)

A Deux. (*Fre.*) For two voices or instruments.

A Deux Temps. (*Fre.*) Two equal times or measure-notes in a bar; common time.

Ad Lib. An abbreviation of *Ad libitum*.

Ad Libitum. (*Lat.*) At will, or discretion; the time left to the pleasure of the performer; liberty to introduce whatever embellishments fancy may suggest.

A Due. (*Ita.*) For two voices or instruments.

A Due Corde. (*Ita.*) Upon two strings.

A Due Soli. (*Ita.*) For two solo voices.

A Dur. (*Ger.*) The key of A major.

Æsthetics. (*Grk.*) The philosophy of musical art; that department of musical study which pertains to the sentiment, expression, and power of music over the mind.

Affetto, Con. (*Ita.*) With tenderness and pathos.

- Affettuosamente.** (*Ita.*) Tenderly, plaintively.
- Affettuoso.** (*Ita.*) A soft and delicate style of performance.
- Affettuoso di Molto.** (*Ita.*) With much feeling.
- Afflizione, Con.** (*Ita.*) With sadness.
- Agevolezza.** (*Ita.*) Lightness.
- Agilita, Con.** (*Ita.*) With agility; with rapidity.
- Agilente.** (*Ita.*) Lively; with gayety.
- Agitato.** (*Ita.*) With agitation; excitedly.
- Agitato Allegro.** (*Ita.*) A rapid and perturbed style of performance.
- Agitato un Poco.** (*Ita.*) With slight agitation.
- Agitazione, Con.** (*Ita.*) With agitation.
- Agnus Dei.** (*Lat.*) One of the principal movements of the mass.
- A Grand Orchestre.** (*Fre.*) For the entire or complete orchestra or band.
- Aigu.** (*Fre.*) Shrill.
- A in Alt.** The A placed on the first added line above the staff; treble cleff.
- A in Altissimo.** An octave above A in Alt.
- Air Irlandais.** (*Fre.*) An Irish air.
- Air Italien.** (*Fre.*) An Italian air.
- Airs Russes.** (*Fre.*) Russian airs.
- Airs Tendres.** (*Fre.*) Airs or songs characterized by a tenderness of style; amatory songs.
- Air Varié.** (*Fre.*) An air with variations.
- Ais.** (*Ger.*) A sharp.
- Al.** (*Ita.*) To the; in the style of.
- A la Mesure.** (*Fre.*) In time; synonymous with the Italian words *A tempo*.
- A la Polacca.** (*Ita.*) In the style of the Polish music; similar in rhythm to the Polonaise movement.
- Al Fine.** (*Ita.*) To the end.
- Al Fine e poi Coda.** (*Ita.*) At the close of the piece, perform the coda.

- All'.** An abbreviation of *Alla*.
- Alla.** (*Ita.*) To the; in the style of.
- Alla Breve.** (*Ita.*) A term employed to indicate a quick species of common time, formerly used in church music.
- Alla Camera.** (*Ita.*) In the chamber style.
- Alla Capella.** (*Ita.*) In the sacred or church style.
- Alla Marcia.** (*Ita.*) In the style of a march.
- Alla Militaire.** (*Ita.*) In a martial style.
- Alla Morisca.** (*Ita.*) In the Moorish style.
- Alla Roverscio.** (*Ita.*) In contrary or reverse movement.
- Alla Siciliana.** (*Ita.*) In the manner of Sicilian dance music.
- Alla Stretta.** (*Ita.*) Increasing the time; accelerating the degree of movement.
- Alla Tedesca.** (*Ita.*) In the German style.
- Allegramente.** (*Ita.*) With quickness.
- Allegante.** (*Ita.*) Joyous; mirthful.
- Allegretto.** (*Ita.*) Cheerful, but not so quick as allegro.
- Allegretto Scherzando.** (*Ita.*) Moderately playful and vivacious.
- Allegrezza, Con.** (*Ita.*) With cheerfulness.
- Allegro.** (*Ita.*) Quick; lively; a rapid and vivacious movement, but frequently modified by the addition of other words.
- Allegro Agitato.** (*Ita.*) Quick, with anxiety and agitation.
- Allegro Appassionato.** (*Ita.*) Vehemently joyful; with passion.
- Allegro Brillante.** (*Ita.*) An allegro intended for a brilliant style of execution.
- Allegro Comodo.** (*Ita.*) With a convenient degree of quickness.
- Allegro con Brio.** (*Ita.*) Quick, with brilliancy.
- Allegro con Fuoco.** (*Ita.*) Quick, with fire and agitation.
- Allegro con Fuocoso.** (*Ita.*) Very animated.
- Allegro di Bravura.** (*Ita.*) Quick, dashing, and brilliant.
- Allegro Furioso.** (*Ita.*) Quick, with fury.
- Allegro, ma Grazioso.** (*Ita.*) Quick, but gracefully.

Allegro, ma non Presto. (*Ita.*) Quick, but not to excess.
Allegro, ma non Troppo. (*Ita.*) Quick, but with moderation.

Allegro Moderato. (*Ita.*) Moderate allegro.

Allegro Molto. (*Ita.*) Extremely quick.

Allegro non Molto. (*Ita.*) Not very quick.

Allegro non Tanto. (*Ita.*) Not too quick.

Allegro Veloce. (*Ita.*) Quick to absolute velocity.

Allegro Vivace. (*Ita.*) With vivacity; rapidly.

Allegro Vivo. (*Ita.*) With great life and energy.

Allemande. (*Fre.*) A slow dance or melody in common time of four crotchets in each measure.

All' Improvista. (*Ita.*) Unpremeditatedly; in the style of an improvisation.

Allo. (*Ita.*) In the style of; an abbreviation of *Allegro*.

Al Loco. (*Ita.*) A term referring the player to some previous place in the piece.

All' Ongarese. (*Ita.*) In the Hungarian manner.

All' Ottava. (*Ita.*) In the octave; an expression in scores directing one part to play in the octave above or below another.

All' Ottava Alta. (*Ita.*) In the octave above.

All' Ottava Bassa. (*Ita.*) In the octave below.

All' Roversico. (*Ita.*) By a contrary or opposite movement.

All' Unisono. (*Ita.*) In unison, or occasionally in octaves.

All' 8va. An abbreviation of *All' ottava*.

Al Rovescio. (*Ita.*) In reversed order.

Al Segno. (*Ita.*) An expression signifying that the performer must return to a sign of repeat in the course of the movement, and play from that place to the word *fine*, or a mark over a double bar.

Alt. (*Ita.*) High; an expression applied to those notes which lie between F, on the fifth line in the treble staff, and G, on the fourth ledger line above.

Altissimo. (*Ita.*) Extremely high as to pitch; a term applied to all notes situated above F in alt; i.e., those notes which are more than an octave above F on the fifth line in the G, or treble cleff.

- Alto Clef.** The C clef on the third line of the staff.
- Amabile.** (*Ita.*) Amiably.
- Amabilita.** (*Ita.*) In an amiable or affectionate manner.
- Amabilita, Con.** (*Ita.*) With amiability.
- Amarezza.** (*Ita.*) Bitterness and affliction.
- Amarezza, Con.** (*Ita.*) With sorrow.
- Amateur.** One versed in, or a lover of, music, but not engaged in it as a profession.
- American Fingering.** The use of the sign X to indicate the thumb in piano-playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.
- A Moll.** (*Ger.*) The key of A minor.
- Amore, Con.** (*Ita.*) With tenderness and delicacy.
- Amorosamente.** (*Ita.*) In a tender and affectionate manner.
- Amoroso.** (*Ita.*) To be performed in a soft, delicate style.
- Anche.** (*Fre.*) The reed or mouth-piece of the clarinet, oboe, or of any other instrument formed of tubes or pipes.
- Anche d'Orgue.** (*Fre.*) A reed stop of an organ.
- Andante.** (*Ita.*) A slow and distinct movement.
- Andante Affettuoso.** (*Ita.*) Slow, and with much pathos.
- Andante Amabile.** An andante expressive of affection.
- Andante Cantabile.** (*Ita.*) Slow, and in a pleasing, melodious style.
- Andante, Con Moto.** (*Ita.*) Slow, but faster than andante.
- Andante Grazioso.** (*Ita.*) Slow, but gracefully.
- Andante Largo.** (*Ita.*) Slow, distinct, and exact.
- Andante Maestoso.** (*Ita.*) Slow, and with majesty.
- Andante ma non Troppo, e con Tristezza.** (*Ita.*) Not too slow, but with pathos.
- Andante, non Troppo.** (*Ita.*) Slow, but not in excess.
- Andante Pastorale.** (*Ita.*) Slow, in a simple and pastoral style.
- Andante, piu tosto Allegretto.** (*Ita.*) Andante, or rather allegretto.
- Andante, quasi Allegretto.** (*Ita.*) Andante nearly as rapid as allegretto.

- Andantino.** (*Ita.*) A little slower than andante.
- Andantino Sostenute e Semplicemente, il Canto un poco piu Forte.** (*Ita.*) In a sustained and simple style, with the melody somewhat louder than the other notes.
- Anima, Con.** (*Ita.*) With animation and feeling.
- Animato.** (*Ita.*) Performed with boldness and spirit.
- Answer.** To act reciprocally, as the strings of an instrument to the hand; in *fugue*, the response of one voice or part to a subject announced in another voice or part.
- Antiphone.** (*Grk.*) Responses made by one part of the choir to another, or by the congregation to the priest, in the Roman-Catholic service.
- Appoggiatura.** (*Ita.*) A note of embellishment generally written small, intended to soften and smooth the effect of certain distances, and by causing the dwelling upon a note of any chord to retard the completion of the subsequent harmony.
- A Prima Vista.** (*Ita.*) At first sight.
- A Quatre Mains.** (*Fre.*) For four hands; for two performers on one pianoforte.
- A Quatro.** (*Ita.*) For four voices or instruments.
- Arco.** (*Ita.*) The bow; in violin music, a term denoting that the bow is again to be used, instead of applying the fingers to the strings.
- Ardente.** (*Ita.*) With fire.
- Ardito.** (*Ita.*) Boldly; energetically; with emphasis.
- Aria.** (*Ita.*) An air or song.
- Aria Buffa.** (*Ita.*) A comic air, or humorous song.
- Aria Concertata.** (*Ita.*) An air with elaborate orchestral accompaniments; a concerted air.
- Aria di Bravura.** (*Ita.*) A bold, spirited air, the passages of which are marked by a striking, heroic style.
- Aria di Cantabile.** (*Ita.*) An air in a graceful and flowing style; elegant, graceful, and replete with feeling.
- Aria Fugata.** (*Ita.*) An air, the accompaniments to which are written in the *fugue* style.

- Arietta.** (*Ita.*) A short air or melody.
- Arietta alla Veneziana.** (*Ita.*) Airs in the style of the Venetian barcarolles.
- Ariette.** (*Fre. and Ita.*) An arietta; a cavatina; a small song.
- Arioso.** (*Ita.*) In the style of an air; vocal; melodious; graceful.
- Armonioso.** (*Ita. and Spa.*) Harmonious; sonorous.
- A Rovescio.** (*Ita.*) Reversed; in an opposite direction.
- Arpa.** (*Ita., Spa., and Por.*) A harp.
- Arpeggiando.** (*Ita.*) A word implying that the notes of a chord must be played in quick succession, generally from the lowest note to the highest, in imitation of the harp.
- Arpeggiato.** (*Ita.*) This term implies that the passage, or movement, against which it is placed, is to be performed in the style of harp music.
- Arpeggio.** (*Ita.*) A rapid succession of the general notes composing any chord.
- Arrangement.** That extension, or selection and disposal, of the movements and parts of a composition, which fit and accommodate it to the powers of some instrument or instruments for which it was not originally designed.
- As.** (*Ger.*) A flat.
- As Dur.** (*Ger.*) A flat major.
- As Moll.** (*Ger.*) A flat minor.
- Assai.** (*Ita.*) Very; in a high degree.
- Assoluta Prima Donna.** The principal soprano of an opera company.
- A Tempo.** (*Ita.*) In time; a term used to denote, that, after some short relaxation or deviation in the time, the performer must return to the original degree of movement.
- A Tempo Giusto.** (*Ita.*) In strict and equal time; in a manner.
- A Tempo Ordinario.** (*Ita.*) In an ordinary or moderate degree of movement.
- A Tre.** (*Ita.*) For three voices or instruments.
- A Tre Soli.** (*Ita.*) For three solo voices.

A Tre Soprani. (*Ita.*) For three trebles.

Attacca. (*Ita.*) Implies that the performer must directly commence the following movement.

Attacca l'Allegro. (*Ita.*) The allegro is immediately to follow.

Attacca Subito. (*Ita.*) Commence at once the movement that follows.

Atto. (*Ita.*) An act; a division of an oratorio, opera, or play.

Aubade. (*Fre.*) A morning concert given in the open air.

Audace, Con. (*Ita.*) With boldness.

Avec Allegresse. (*Fre.*) Lively; with sprightliness.

Avec Âme ou Gôût. (*Fre.*) With feeling or grace.

Avec Feu. (*Fre.*) With spirit.

Avec Force. (*Fre.*) With force.

Avec gôût. (*Fre.*) With taste.

BACHELOR OF MUSIC. The first musical degree taken at the universities.

Bagatelle. (*Fre.*) A small musical composition.

Ballata. A ballad, the melody of which is designed to regulate the measure of a dance.

Ballet. (*Fre.*) A theatrical representation of some story or fable, of actions, characters, sentiments, and passions, by means of mimic movements and dances, accompanied by music.

Ballet-Master. (*Ita.*) The artist who superintends the rehearsals and performance of the ballet, and not unfrequently invents the fable and its details.

Barcarola. (*Ita.*) A barcarolle; a boat-song.

Barcarolles. (*Ita.*) Airs sung by the Venetian gondoliers, or boatmen, while following their avocations.

Baritone. The lowest but one of the six registers into which the scale of the human voice is commonly divided.

Baritone Voice. A male voice intermediate in respect to pitch between the bass and tenor, the compass usually extending from B flat to F, one octave and a fifth.

Baritono. (*Ita.*) Baritone.

- Bass, Ground.** A bass which starts with some subject of its own, and continues to be repeated throughout the movement while the upper part or parts pursue a separate air, and supply the harmony.
- Bassi.** (*Ita.*) A term implying the entrance of the bass instruments.
- Basso Buffo.** (*Ita.*) The first bass singer in a comic opera.
- Basso Cantante.** (*Ita.*) The first bass singer in a serious opera.
- Basso, Contra.** (*Ita.*) The double bass.
- Bass, Thorough.** The art by which harmony is superadded to any proposed bass; the fundamental rules of musical composition; harmonic science.
- Begleitung.** (*Ger.*) An accompaniment.
- Bemol.** B flat; a semitone below B natural.
- Ben.** (*Ita.*) Well.
- Bene.** (*Ita.*) Excellent; good.
- Ben Marcato.** (*Ita.*) Well marked; the passage must be executed in a clear, distinct, and strongly accented manner.
- Ben Marcato il Canto.** (*Ita.*) Mark well the melody.
- Bewegt.** (*Ger.*) Moved; rather fast.
- Bluette.** A short, brilliant piece.
- B Moll.** (*Ger.*) The key of B flat minor.
- Bourdon.** (*Fre.*) A drone bass; a deep, unchangeable sound accompanying a melody or series of notes moving above it; the drone of a bagpipe; one of the lowest stops in the organ.
- Bratsche.** (*Ger.*) The tenor violin.
- Breve.** A double "whole" note.
- Breve, Alla.** (*Ita.*) A term used to indicate a quick species of common time, formerly employed in church music.
- Brio.** (*Ita.*) Briskness; spirit; animation; brilliancy.
- Brio ed Animato, Con.** (*Ita.*) Animated, and with brilliancy.
- Brioso.** (*Ita.*) With brilliancy and spirit.
- Buffa.** (*Ita.*) Comic; a singer who takes the light and humorous parts; a light, comic opera.

- Buffo.** (*Ita.*) Ludicrous; in the style of buffa.
- Buffo Cantante.** (*Ita.*) A singing buffo; a character in an opera combining comic singing and acting.
- Burlando.** (*Ita.*) In a jesting and playful manner.
- Burlescamente.** (*Ita.*) Facetious; droll.
- Burlesco.** (*Ita.*) With extravagant and burlesque humor.
- Burletta.** (*Ita.*) A light species of musical drama, somewhat in the nature of the English farce.

CADENCE. A close in melody or harmony, either terminating the piece, or dividing it into periods.

Cadenza. (*Ita.*) A cadence, or close, at the termination of a song or other movement introducing some fanciful and extemporaneous embellishment.

Calando. (*Ita.*) Gradually diminishing in tone and quickness, becoming softer and slower by degrees.

Calma. (*Ita.*) Repose or tranquillity.

Calma, Con. (*Ita.*) With calmness.

Calmato. (*Ita.*) Calmed; quieted; at rest.

Calo. An abbreviation of *Calando*.

Calore. (*Ita.*) Much warmth and animation.

Caloroso. (*Ita.*) Warmly; animated.

Camera Musica di. (*Ita.*) Chamber music.

Campanella. (*Lat.*) A little bell.

Canon. A vocal composition in two or more parts, so constructed as to form a species of uninterrupted imitation.

Canone. (*Ita.*) A canon or catch for several voices or instruments.

Cantabile. (*Ita.*) In a melodious, graceful, and singing style; a performance smooth, elegant, and replete with feeling.

Cantando. (*Ita.*) In a melodious, singing manner.

Cantata. (*Ita.*) A species of composition consisting of an intermixture of air and recitative; any elaborate vocal composition not having a more specific name.

Cantatrice. (*Ita.*) A female singer.

Canticle. A hymn, or divine song.

- Cantilena.** (*Ita.*) The melody, air, or principal part, in any composition, — generally the highest vocal part; in ancient times, secular music.
- Cantilene.** (*Fre. and Ita.*) Cantilena; melody.
- Cantiuncula.** (*Lat.*) A ballad, a catch.
- Canto.** (*Ita.*) The highest vocal part in choral music; in ancient church music, the soprano voice, or part.
- Canto Clef.** The C clef when placed on the first line.
- Canto Fermo.** (*Ita.*) A chant or melody of the Romish Church, anciently adopted as a standard melody; any subject consisting of a few long, plain notes, given as a theme for counterpoint.
- Cantor.** (*Ita.*) A singer; a leader.
- Cantoris.** (*Ita.*) A term used in cathedral music to indicate the passages intended to be taken by those singers who are placed on that side of the building where the cantor or precentor sits.
- Cantus Ambrosianus.** (*Lat.*) The melody or chant introduced into the Church by St. Ambrose.
- Cantus Gregorianus.** (*Lat.*) Gregorian chant; the chant established by St. Gregory.
- Canzonè.** (*Ita.*) An air in two or three parts, with passages of fugue and imitation; a kind of lyric poem, adapted, with some alteration, from the poetry of the troubadours, and introduced into Italy in the thirteenth century.
- Canzonet.** (*Ita.*) A short canzone, or song.
- Canzonetta.** (*Ita.*) A short song, expressive of delicate sentiment.
- Capellmeister.** (*Ger.*) The leader of an orchestra, especially in the service of a prince or great personage.
- Capella, Alla.** (*Ita.*) In the church style.
- Capriccietto.** (*Ita.*) A short capriccio.
- Capriccio.** (*Ita.*) A fanciful and irregular species of composition; a fantasia.
- Capricciosamente.** (*Ita.*) With a droll, comical manner of delivery.

- Capriccioso. (*Ita.*) Fanciful; capricious; humorous.
- Caprice. A fanciful and irregular form of composition.
- Carezzando. (*Ita.*) In a caressing or coaxing style.
- Carezzevole. (*Ita.*) Caressingly; in a persuasive style.
- Carillon. (*Fre.*) A melody for chimes.
- Carillons. (*Fre.*) Chimes, consisting of a set of bells tuned to the various degrees of the scale, on which airs are played by clock-work, or by means of keys like those of the pianoforte; an air composed for chimes.
- Carita. (*Ita.*) Tenderness.
- Carita, Con. (*Ita.*) With tenderness.
- Cassa Grande. (*Ita.*) The great drum in military music.
- Catch. A humorous composition for three or four voices, so contrived that the singers catch up each other's sentences, thus giving to the words a different sense from that of the original reading.
- Cavatina. (*Ita.*) An air of one movement or part only, occasionally preceded by a recitative.
- Cavatine. (*Fre.*) A cavatina.
- C. B. The initials of *Col Basso* and *Contra Basso*.
- C Dur. (*Ger.*) The key of C major.
- Celerita. (*Ita.*) Celerity.
- 'Cellist. An abbreviation of *Violoncellist*.
- 'Cello. An abbreviation of *Violoncello*.
- Ces. (*Ger.*) C flat.
- Chanson. (*Fre.*) A song.
- Chanson Bachique. (*Fre.*) A drinking song.
- Chansonnette. (*Fre.*) A short or little song.
- Chantant. (*Fre.*) In a singing manner; instrumental music of a smooth, melodious style; tuneful; adapted to singing; harmonious.
- Chantante, Bass. (*Fre.*) Any bass the notes of which flow in a smooth and pleasing manner, forming in themselves, independent of the superior parts, a pleasing melody.
- Chant d'Allegresse. (*Fre.*) A song of joy.
- Chant d'Eglise. (*Fre.*) Church singing.

Chant de Guerre. (*Fre.*) War song.

Chant de Noel. (*Fre.*) A Christmas carol.

Chant du Soir. (*Fre.*) Evening song.

Chef d'Orchestre. (*Fre.*) The conductor of an orchestra.

Chef d'Œuvre. (*Fre.*) A choice performance; a masterpiece.

Chiave. (*Ita.*) A clef or key.

Choir Organ. In organs with three rows of keys, the first or lowest row, being the smaller or softer toned organ, employed to accompany the principal singers in solos, duets, &c.

Choosing Notes. Two or more notes in a passage of music, either of which may be taken at the option of the performer.

Ciphering. The sounding of the pipes of an organ when the keys are not touched.

Cis. (*Ger.*) C sharp.

Cis Dur. (*Ger.*) C sharp major.

Cis Moll. (*Ger.*) C sharp minor.

C Moll. (*Ger.*) C minor.

Coda. (*Ita.*) A few bars added beyond the natural termination of a composition, for purposes of climax.

Col. (*Ita.*) With the.

Col Arco. (*Ita.*) With the bow.

Col Basso. (*Ita.*) With the bass.

Col Canto. (*Ita.*) With the melody or voice; an expression implying that the accompanist must follow the singer in regard to time.

Coll'. (*Ita.*) With the.

Colla. (*Ita.*) With the.

Colla Parte. (*Ita.*) The accompanist must follow the principal part in regard to time.

Colla Punta dell' Arco. (*Ita.*) With the point of the bow

Colla Voce. (*Ita.*) With the melody or voice; the accompanist must follow the singer in regard to time.

Colofonia. (*Ita.*) Resin for violin, violoncello, and double bass bows.

Come. (*Ita.*) As.

Come Sopra. (*Ita.*) As above, or before.

Come Tempo del Tema. (*Ita.*) Same movement as the theme.

Con. (*Ita.*) With.

Concerted Music. Instrumental music with different parts, in which all the instruments are equally required.

Concerto. (*Ita.*) A composition intended to display the powers of some particular instrument, with orchestral accompaniments.

Concert-Stück. (*Ger.*) A concerted piece; a concerto.

Contra-Basso. (*Ita.*) The double bass.

Contra Fagotto. (*Ita.*) Double bassoon.

Contrapuntist. A musician skilled in counterpoint.

Cor Anglaise. (*Fre.*) English horn.

Corde. (*Fre.*) A string.

Cor de Chasse. (*Fre.*) A French horn; hunting horn.

Corno Bassetto. (*Ita.*) A species of clarinet a fifth lower than the C clarinet.

Counterpoint. The combination and modulation of sounds either consonant or allowably discordant.

Counterpoint, Double. A counterpoint which admits of an inversion of the parts.

Courant. (*Fre.*) A melody, or air, of three crotchets in a bar, moving by quavers, and consisting of two strains, each beginning with the last three quavers of the bar.

Courante. (*Fre.*) A sprightly dance; an old dance tune.

Cracovienne. (*Fre.*) A kind of dance which originated at Cracow.

Cres. An abbreviation of *Crescendo*.

Cres. al Forte, or Al ff. (*Ita.*) Increasing to loud, or as loud as possible.

Cres. al Fortissimo. (*Ita.*) Increasing to very loud.

DA CAPO. (*Ita.*) From the beginning; an expression written at the end of a movement to indicate that the performer must return to and finish with the first strain, or until the sign is reached.

- Da Capo al Fine.** (*Ita.*) An expression placed at the end of a movement, signifying that the performer must return to the first part, and conclude where the word "fine" is placed.
- Da Capo al Segno.** (*Ita.*) Repeat from the sign.
- Da Capo fin al Segno.** (*Ita.*) From the beginning to the sign.
- Da Capo senza Repetizione, e poi la Coda.** (*Ita.*) Begin again, but without any repetition of the strain; and then proceed to the coda.
- Da Capo Sign.** A mark placed before a certain note when a piece is to be repeated from that note.
- Dactylion.** A machine for strengthening the fingers, and rendering them independent of each other in pianoforte playing.
- Dal.** (*Ita.*) From, or by.
- Dall.** (*Ita.*) From the; of the.
- Dalla.** (*Ita.*) Of the; from the.
- Dalle.** (*Ita.*) From the; of the.
- Dallo.** (*Ita.*) From the; of the.
- D. C.** The initials of *Da Capo*.
- D. Dur.** (*Ger.*) D major.
- Decr.** An abbreviation of *Decrescendo*.
- Decres.** An abbreviation of *Decrescendo*.
- Decrescendo.** (*Ita.*) Diminishing the intensity or force of the sound.
- Decrescendo sin al Pianissimo.** (*Ita.*) Diminishing to the softest piano.
- Deliberatamente.** (*Ita.*) With deliberation.
- Deliberato.** (*Ita.*) Deliberately.
- Delicatamente.** (*Ita.*) Delicately.
- Delicatissimo.** (*Ita.*) With extreme delicacy.
- Delicato.** (*Ita.*) Delicate.
- Delivery.** The adaptation, as perfectly as possible, of the motions of respiration to the emission of sound, so as to bring out the power of the latter without carrying it to that degree of effort which causes it to degenerate into a cry.
- Della.** (*Ita.*) Of the; by the.

- Dello.** (*Ita.*) Of the; by the.
- Des.** (*Ger.*) D flat.
- Des Moll.** (*Ger.*) D flat minor.
- Destra Mano.** (*Ita.*) The right hand.
- Detaché.** (*Fre.*) Staccato; to detach.
- Deuxième.** (*Fre.*) Second.
- Devozione.** (*Ita.*) Devotion.
- Dextra.** (*Lat.*) The right hand.
- Diap.** An abbreviation of *Diapason*.
- Diapason.** (*Lat.*) In the ancient Greek system, the interval of the octave; the rule or scale by which the measures of musical instruments are determined; certain stops in an organ.
- Dilettante.** (*Ita.*) A lover of music; one who, though not a professor, is interested in the advance of musical art.
- Diluendo.** (*Ita.*) A gradual dying-away of the tone till it arrives at extinction.
- Dim.** An abbreviation of *Diminuendo*.
- Dimin.** An abbreviation of *Diminuendo*.
- Dis.** (*Ger.*) D sharp.
- Dis Moll.** (*Ger.*) D sharp minor.
- Disperato.** (*Ita.*) Despairingly.
- Distinto.** (*Ita.*) Distinct; clear.
- Di Testa.** (*Ita.*) Of the head, in speaking of the voice.
- Div.** An abbreviation of *Divisi*.
- Divertimento.** (*Ita.*) A short, light composition, written in a familiar and pleasing style.
- Divertissement.** (*Fre.*) Certain airs and dances resembling a short ballet, introduced between the acts of the French or Italian opera; a composition in a light and pleasing style.
- Divisi.** (*Ita.*) A word occasionally met with in orchestral parts, when a passage is written in octaves or other intervals. It implies that one-half the performers must play the upper notes, and the others the lower ones.
- Divotamente.** (*Ita.*) Devoutly.
- Divoto.** (*Ita.*) Devoutly; in a solemn style.
- Divozione, Con.** (*Ita.*) With religious feeling.

Dixièmes. (*Fre.*) Tenths.

D. M. The initials of *Destro Mano*.

D. Moll. (*Ger.*) .D minor.

Dol. An abbreviation of *Dolce*.

Dolce. (*Ita.*) A soft and sweet style of performance.

Dolce con Gusto. (*Ita.*) In a soft, sweet style; with taste.

Dolce e Cantabile. (*Ita.*) Sweet; soft; in singing style.

Dolce e Lusingando. (*Ita.*) With a peculiarly soft and attractive expression.

Dolcemente. (*Ita.*) In a sweet and graceful style.

Dolcezza. (*Ita.*) Sweetly and softly.

Dolciss. An abbreviation of *Dolcissimo*.

Dolcissimo. (*Ita.*) With extreme sweetness.

Dolemmet. (*Fre.*) Dolefully; mournfully.

Dolent. (*Fre.*) Doleful; mournful.

Dolente. (*Ita.*) Grieving; mournful.

Dolentemente. (*Ita.*) Plaintively; mournfully.

Dolentissimo. (*Ita.*) The superlative of dolente.

Dolore. (*Ita.*) Sorrow; grief.

Dolorosamente. (*Ita.*) Dolorously.

Doloroso. (*Ita.*) A soft and pathetic style of execution.

Dominant. A name given by theorists to the fifth note of any scale, so called from its governing the key-note in harmony.

Doppio. (*Ita.*) Double.

Doppio Movimento. (*Ita.*) Double movement or time; that is, as fast again.

Doppio Tempo. (*Ita.*) Double time.

Dot. A point which, when placed after a note or rest, increases its duration by the half of its original value.

Dot, Double. Two dots placed after a note, to increase its duration three-fourths of its original length.

Dotted Double Bar. A double bar, with dots preceding it, indicating that the preceding strain is to be repeated; a double bar, with dots following it, indicating that the following strain is to be repeated; a double bar, with dots on both sides of it, indicating a repetition of both the preceding and the following strains.

Doubles. Name formerly applied to variations.

Due. (*Ita.*) Two.

Due Clarini. (*Ita.*) Two trumpets.

Due Corde. (*Ita.*) For two strings.

Due Volte. (*Ita.*) Twice.

Duo. (*Ita.*) A composition for two voices or instruments; a duct; among old teachers, a composition written in the strict style, in contrast with ductto, a more free style.

Dur. (*Ger.*) Major, in relation to keys and modes.

Dux. (*Lat.*) The subject of a fugue.

E. THE Italian conjunction *and*; the third tone of the natural scale.

E ben Marcato. (*Ita.*) And well marked or accented.

Eclogue. (*Grk.*) A select piece; a composition in a simple, natural style; a pastoral poem.

Ecole. (*Fre.*) A school or course of instruction.

Ecossaise. (*Fre.*) A dance, tune, or air, in the Scotch style

Ed. (*Ita.*) And.

E Dur. (*Ger.*) E major.

Eglise. (*Fre.*) Church.

Eguale. (*Ita.*) Equal.

Egualianza, Con. (*Ita.*) With equality and smoothness.

Egualmente. (*Ita.*) Equably; smoothly.

Einfach. (*Ger.*) Simple.

Einleitung. (*Ger.*) An introduction; overture; prelude.

Eis. (*Ger.*) E sharp.

Elegamente.

Elegante. } (*Ita.*) Elegantly; elegant.

Elegantemente. }

Eleganza. (*Ita.*) Elegance; grace.

Elegia. (*Ita.*) An elegy.

Elegiaco. (*Ita.*) Elegiac; in a plaintive, pathetic style.

Elégique. (*Fre.*) Plaintively; tenderly.

E Moll. (*Ger.*) E minor.

Empfindung. (*Ger.*) Emotion; passion.

En Accélérant. (*Fre.*) Accelerating.

Encore. (*Fre.*) Again; once more; a word employed by the audience, at theatres and concerts, to signify their desire that a song or other composition should be repeated.

Energia. (*Ita.*) Energy.

Energicamente. } (*Ita.*) Energetically; with much energy.
Energico. }

English Fingering. In pianoforte music, the use of a sign to indicate the thumb, in distinction from the German or foreign fingering, in which the thumb is designated as the first finger.

English Horn. A species of oboe, a fourth or a fifth lower than the instrument usually known by that name.

Enharmonic. Relating to a change of notes to the eye, while, as the same keys are employed, the instrument can mark no difference to the ear; pertaining to a scale of perfect intonation, recognizing all the notes and intervals resulting from an exact tuning of diatonic scales and their transposition into other keys.

Enharmonic Modulation. A modulation produced by altering the notation of one or more intervals belonging to some chord, and thus changing the key and the harmony into which the chord would naturally have resolved.

Ensemble. (*Fre.*) Together; at the same time; uniformity; harmony; in operatic or dramatic music, the introduction upon the scene of all the solo performers at the same time, together with the chorus, in a concerted movement.

Entr'acte. (*Fre.*) Music played between the acts of the drama.

Entrata. (*Ita.*) A prelude; a trumpet-piece for the entry of a procession.

Epithalamium. (*Grk.*) A nuptial song or ode; a congratulatory poem on a marriage.

Equabilmente. (*Ita.*) In the same manner.

Ernst. (*Ger.*) Earnest; seriousness.

Ernsthaft. (*Ger.*) Serious.

Erntelied. (*Ger.*) Harvest-song.

Eroica. } (*Grk.*) Heroic.
Eroico. }

Es. An affix made by the Germans to the letters used to represent the notes in their natural state when they are to be rendered flat.

Es Dur. (*Ger.*) E flat major.

Es Moll. (*Ger.*) E flat minor.

Espr. An abbreviation of *Espressivo*.

Espress. An abbreviation of *Espressivo*.

Espressione. (*Ita.*) Expression.

Espressivo. (*Ita.*) With marked expression.

Estinte. (*Ita.*) A gradual diminishing of tone and movement.

Estinto. (*Ita.*) Diminishing; gradually dying away, both as to tone and movement.

Extempore. (*Lat.*) Unpremeditated; extemporaneous; written or performed without previous thought.

FACILE. (*Fre.*) Light; graceful; easy.

Facilita. (*Ita.*) Facility; a term generally placed over a passage in small notes intended to facilitate any difficulty.

Facilmente. (*Ita.*) With facility; in an easy manner.

Fackeltanz. (*Ger.*) Torch-dance.

Fagotto. (*Ita.*) A bassoon.

Falsetto. (*Ita.*) Certain notes of a man's voice which are above its natural compass, and which can only be produced artificially.

Fandango. (*Spa.*) A Spanish national dance in $\frac{3}{8}$ or $\frac{6}{8}$ time, generally accompanied by castanets, and at times with singing.

Fanfare. (*Fre.*) A trumpet tune; a flourish of trumpets.

Fantaisie. (*Fre.*) A fantasia.

Fantaisie Héroïque. (*Fre.*) A bold, glowing flight of fancy; a fantasia in the heroic style.

Fantasia. (*Ita.*) A piece of music in which the author gives himself up wholly to the caprice of his imagination, and deviates from the strict rules of composition.

- Fantastico.** (*Ita.*) Indicative of fantastical effects.
- Fantastique.** (*Fre.*) Whimsical; fantastical.
- F Dur.** (*Ger.*) F major.
- Fermata.** (*Ita.*) A pause; a hold.
- Fermate.** (*Ger.*) A general pause.
- Fermato.** (*Ita.*) Firm and decisive.
- Feroce.** (*Ita.*) Fiercely.
- Ferocemente.** (*Ita.*) Ferociously; fiercely.
- Festlich.** (*Ger.*) Festive; gay.
- Festoso.** (*Ita.*) Merry; gay.
- F. F.** *Fortissimo*; very loud.
- F. F. Possibile.** (*Ita.*) As loud as possible.
- Fieramente.** (*Ita.*) In a bold and energetic manner; with vehemence.
- Fiero.** (*Ita.*) Haughty; spirited; lively.
- Fin.** (*Fre.* and *Spa.*) The end.
- Fin al.** (*Ita.*) End at; play as far as.
- Finale.** (*Ita.*) The last piece of any act of an opera or of a concert; the last movement of a symphony or sonata in the German style.
- Fine.** (*Ita.*) The end; an expression used to indicate the termination of a musical composition.
- Fine del Aria.** (*Ita.*) The end of the air.
- Fine del Atto.** (*Ita.*) The end of the act.
- Fingering, American.** The use of the sign \times to indicate the thumb in piano-playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.
- Fingering, English.** American fingering.
- Fingering, Foreign.** German fingering.
- Fingering, German.** A method of marking the fingering of piano-music which designates the thumb as the first finger.
- Fioritura.** (*Ita.*) Embellishments in singing; divisions of rapid notes.
- Fis.** (*Ger.*) F sharp.
- Fis Dur.** (*Ger.*) F sharp major.
- Fis Moll.** (*Ger.*) F sharp minor.

- Flautando.** (*Ita.*) With a flute-like tone; a term sometimes met with in violin music, the desired quality of tone being obtained by drawing the bow smoothly and gently across the strings over that end of the finger-board nearest the bridge.
- Flauto.** (*Ita.*) A flute.
- Flebile.** (*Ita.*) In a mournful style.
- Flebilmente.** (*Ita.*) Mournfully.
- Flessibilita.** (*Ita.*) An easy, free, flexible mode of execution.
- Florid.** Ornamental; figured; embellished, either in composition or performance.
- Focoso.** (*Ita.*) With fire; a word which, when placed over a movement or passage, signifies that it is to be sung or played with spirit.
- Forte.** (*Ita.*) A word implying that the passage over which it is placed is to be sung or played loudly.
- Fortement.** (*Fre.*) Loudly; with energy and vigor.
- Forte, Mezzo.** (*Ita.*) Rather loud.
- Forte Piano.** (*Ita.*) A term denoting that a tone is to be struck forte (loud), and then continued piano (soft).
- Fortissimo.** (*Ita.*) Very loud.
- Forz.** An abbreviation of *Forzando*.
- Forza.** (*Ita.*) Force.
- Forzando.** (*Ita.*) A word designating a tone produced suddenly and forcibly, and instantly diminished; indicated by a mark over each note of the passage, or by the letters *sf* or *fz* at the commencement of the passage.
- Forzato.** (*Ita.*) Force.
- Fp. and fp.** The initials of *Forte Piano*.
- Fuga.** (*Ita.*) Fugue.
- Fuga Autentica.** (*Ita.*) A fugue in which the leading notes ascend.
- Fuga Doppia.** (*Ita.*) Double fugue; a fugue with two subjects.
- Fugato.** (*Ita.*) In the style of a fugue.
- Fuge.** (*Ger.*) Fugue.

Fughetta. (*Ita.*) A short fugue.

Fugue. A form of composition peculiar to the strict or contrapuntal style, in which a subject is proposed by one part, and answered by other parts, according to certain rules.

Fugue, Double. A fugue on two subjects.

Full Score. A complete score of all the parts of a composition, whether vocal or instrumental, or both combined.

Funébre. (*Fre. and Ita.*) Funeral.

Fuoco. (*Ita.*) Fire; animation.

Fuocoso. (*Ita.*) Extremely spirited.

Furiosamente. (*Ita.*) Furiously.

Furioso. (*Ita.*) Furious; vehement.

Fz. An abbreviation of *Forzando*, or *Forzato*.

GAIEMENT. (*Fre.*) A gay, spirited manner.

Gamut. The scale of notes belonging to any key; the lines and spaces on which notes are placed.

Gavot. A lively dance or tune consisting of two strains, in common time, each of which is played twice.

Gavotta. (*Ita.*) A gavot.

Gigue. (*Fre.*) A jig; a lively species of dance.

Giocosamente. (*Ita.*) Facetiously; sportively.

Giocososo. (*Ita.*) Humorous; sportive.

Giojoso. (*Ita.*) Joyously; with buoyant hilarity.

Gis. (*Ger.*) G sharp.

Gis Moll. (*Ger.*) G sharp minor.

Giustamente. (*Ita.*) Justly; with precision.

Giustezza. (*Ita.*) Precision.

Giusto. (*Ita.*) In an equal, steady, and just time.

Glissade. (*Fre.*) Gliding; the act of passing the fingers in a smooth, unbroken course over the keys of a piano; to slide the thumb over the keys.

Glissando. (*Ita.*) In a gliding manner.

G Moll. (*Ger.*) G minor.

Gondellied. (*Ger.*) A gondolier song.

Gondolier Songs. Songs composed and sung by the Vene-

tian gondoliers, of a very graceful and pleasing style; barcarolles.

Gracieux. (*Fre.*) Graceful.

Gracioso. (*Spa.*) Graceful.

Graduellemente. (*Fre.*) Gradually.

Grand Cassa. (*Ita.*) The double drum.

Grandioso. (*Ita.*) In a noble and elevated style; great, magnificent, either in composition or performance.

Grand Jeu. (*Fre.*) The full organ in organ playing.

Gran Tamburo. (*Ita.*) Great drum.

Grave. (*Ita.*) A slow and solemn movement; a deep, low pitch in the scale of sounds; a dignified mode of delivery.

Gravemente. (*Ita.*) With gravity; dignified and solemn.

Gravita. (*Ita.*) Gravity.

Grazia. (*Ita.*) In a flowing style.

Graziosamente. (*Ita.*) In a flowing and graceful style.

Grazioso. (*Ita.*) A graceful style; with smoothness and elegance.

Gregorian Chant. A style of choral music, according to the eight celebrated church modes introduced by Pope Gregory in the sixth century, and incorporated by Charlemagne into the liturgy of the Roman-Catholic Church A.D. 789.

Gruppetto. (*Ita.*) A group of notes; a turn.

H. THE seventh degree in the diatonic scale, and used by the Germans for B natural.

Harmony, Close. A harmony whose tones are compact, and nearly allied in regard to pitch.

Harmony, Dispersed. A harmony in which the notes forming the different chords are separated from each other by relatively wide intervals.

Haupt. (*Ger.*) Principal.

Hauptmanual. (*Ger.*) The set of keys belonging to the great organ.

Hauptwerk. (*Ger.*) The great organ.

Haut. (*Fre.*) Acute; high; shrill.

Heiter. (*Ger.*) Lively; merry.

Hidden. A term applied to octaves and fifths when the arrangement of the chords makes it seem to the ear that those intervals immediately follow each other; though, taking the composition as it appears to the eye, they do not.

H Moll. (*Ger.*) B minor.

Hold. A short curved line drawn over a point, to indicate a prolongation of time either on a note or rest.

IDYL. A short pastoral hymn or poem.

Idylle. (*Fre.*) A short, idealized composition; an idyl.

Il. (*Ita.*) The.

Il Colorito. (*Ita.*) A term used in reference to dramatic singing, to denote the adaptation of the performance to the character represented.

Imitando. (*Ita.*) Imitating.

Imitando la Voce. (*Ita.*) Imitating the inflections of the voice; a phrase employed to direct the instrumental performer to imitate the style of the vocal performance.

Imitation. The technical term for a studied resemblance of melody between the several passages of the harmonical parts of a composition; a likeness in which only the motion, or the general figure formed by the notes, is imitated, without preserving the exactness in the corresponding intervals required by the rigorous rules of fugue and canon.

Imitato. (*Ita.*) Imitation.

Imitazione. (*Ita.*) A particular style of composition, wherein each part is made to imitate the other.

Imperioso. (*Ita.*) Authoritative; imperative; commanding.

Impeto. (*Ita.*) Impetuously.

Impetuosamente. (*Ita.*) Impetuously.

Impetuosita. (*Ita.*) Impetuosity.

Impetuoso. (*Ita.*) Impetuous.

Impressario. (*Ita.*) The manager of an opera or concert; a stage-manager.

- Impromptu.** (*Fre.*) An extemporaneous production; a performance given without preparation.
- Improvisamente.** (*Ita.*) Extemporaneously.
- Improvisata.** (*Ita.*) An extempore composition.
- Improvisation.** (*Fre.*) The act of singing or playing, or of composing vocal or instrumental music without preparation the act of improvising; extemporaneous performance.
- In Alt.** Notes situated above F on the fifth line of the treble staff.
- In Altiss.** (*Ita.*) An abbreviation of *In Altissimo*.
- In Altissimo.** (*Ita.*) A term applied to all notes which run higher than F above the third additional line in the treble.
- Indeciso.** (*Ita.*) Undecided; a term indicating slight changes of time, and a somewhat capricious value of the notes.
- Infinito.** (*Ita.*) Perpetual, as a canon whose end leads back to the beginning.
- Innig.** (*Ger.*) Sincere; cordial.
- Innocente.** (*Ita.*) Innocent; simple.
- Innocentemente.** (*Ita.*) In a simple and artless manner.
- Innocenza.** (*Ita.*) Simplicity; innocence.
- Insensibilmente.** (*Ita.*) Insensibly; by small degrees.
- In Tempo.** (*Ita.*) In time.
- Intrata.** (*Ita.*) A martial air performed at a triumphal entrance of an army or procession; a prelude.
- Introduzione.** (*Ita.*) An introduction.
- Introit.** (*Fre.*) The entrance or beginning of the mass in the Roman-Catholic Church; a passage of Scripture sung or chanted when the priest enters within the rails of the altar; a vocal composition appropriate to the opening of church service.
- Istesso.** (*Ita.*) The same.
- Istesso Tempo.** (*Ita.*) The same time.
- JAEGER CHOR.** (*Ger.*) Hunting-chorus.
- Jeux Forts.** (*Fre.*) The loud stops in organ-playing.
- Jubiloso.** Joyful.
- Justo, Con.** (*Ita.*) With exact precision.

KECK. (*Ger.*) Pert; fearless; bold.

Kettle-Drum. A spherical-shaped kettle or basin of brass, over the top of which is drawn a parchment or skin, and used in pairs, one of which is tuned to the key-note, the other to the fifth of the key.

Klagend. (*Ger.*) Plaintive.

Kraft. (*Ger.*) Power; strength.

Kriegerisch. (*Ger.*) Warlike; martial.

L, IN pianoforte music, indicates the use of the left hand.

Lagrimando. (*Ita.*) Weeping; tearful; a sad, pathetic style of expression.

Lagrimoso. (*Ita.*) In a mournful, dolorous style.

Lamentabile. (*Ita.*) Plaintive; lamentable.

Lamentabilmente. (*Ita.*) Mournfully.

Lamentabondo. (*Ita.*) Mournful; rueful.

Lamentazione. (*Ita.*) A lamentation.

Lamentevole. (*Ita.*) Plaintively.

Lamentoso. (*Ita.*) Lamentable.

Ländler. (*Ger.*) A country dance or air in a rustic and popular style, generally in $\frac{3}{4}$ time.

Langsam. (*Ger.*) Slowly.

Languemente. (*Ita.*) Languishingly.

Languendo. (*Ita.*) Languishing.

Languente. (*Ita.*) With languor.

Languido. (*Ita.*) With languor.

La Prima Volta. (*Ita.*) The first time.

Largamente. (*Ita.*) In a full, free style.

Largamento. (*Ita.*) In a full, free, broad style of performance.

Larghetto. (*Ita.*) A slow and measured movement, but less so than that of largo.

Largo. (*Ita.*) A very slow and solemn degree of movement, one degree quicker than *grave*, and two degrees quicker than *adagio*.

Larmoyant. (*Fre.*) Weeping; tearfully; with a sad expression.

- La Stretta.** (*Ita.*) A term designating that portion or passage to be given in quicker time.
- Lebhaft.** (*Ger.*) Lively; vivacious.
- Ledger Lines.** Ledger lines; lines added above or below the five composing the staff for the reception of such notes as are too high or too low to be placed upon or within it.
- Legatissimo.** (*Ita.*) Very smoothly connected.
- Legato.** (*Ita.*) Tied,—a term applied to a series of successive tones produced in a closely-connected manner, and often indicated by the sign called a *tie*.
- Leger.** (*Fre.*) Light; nimble; sprightly.
- Legérement.** (*Fre.*) With lightness and gayety.
- Leggeramente.** (*Ita.*) Lightly; nimbly.
- Leggerezza.** (*Ita.*) Light and elastic movement.
- Leggerissimo.** (*Ita.*) Extremely light and elastic.
- Leggierissimo.** (*Ita.*) With the greatest possible facility and lightness of touch and execution.
- Leggiermente.** (*Ita.*) Lightly; gayly; gracefully.
- Lent.** An abbreviation of *Lento* and *Lentando*.
- Lentamente.** (*Ita.*) Slowly; gently.
- Lentando.** (*Ita.*) With increased slowness.
- Lente.** (*Ita.*) A word used to indicate that the passage over which it is placed is to be sung or played slowly.
- Lentement.** (*Fre.*) In a moderate time.
- Lentement.** (*Ita.*) Slowly.
- Lentement, Très.** (*Fre.*) Very slow; between grave and largo.
- Lenteur, Avec.** (*Fre.*) With slowness; in a sedate and lingering pace.
- Lento.** (*Ita.*) In slow time.
- L. H.** Initials indicating the use of the left hand in pianoforte music.
- Liberamente.** (*Ita.*) Freely; easily.
- Libretto.** (*Ita.*) The text of an opera or other extended piece of music; a small book containing the words of an opera.
- Lied.** (*Ger.*) A song; a lay.

- Lieder. (*Ger.*) Songs.
 Lieder Ohne Worte. (*Ger.*) Songs without words.
 L' Istesso. (*Ita.*) The same.
 L' Istesso Movimento. (*Ita.*) The same movement.
 L' Istesso Tempo. (*Ita.*) In the same time.
 L' Istesso Tempo Poi a Poi di Nuovo Vivente
 (*Ita.*) The same time, with gradually-increasing animation.
 Lobgesang. (*Ger.*) A hymn; a song of praise.
 Loco. (*Lat.*) A word implying that a passage is to be played
 just as it is written, in regard to pitch.
 Lugubre. (*Ita.*) Mournful; sad; dismal.
 Lunga Pausa. (*Ita.*) An expression signifying that the
 performer must cease playing for a considerable time.
 Lusingato. (*Ita.*) In an insinuating, persuasive manner.
 Lusinghevole. (*Ita.*) Insinuatingly.
 Lustig. (*Ger.*) Lively; merrily.
 L'Ut de Poitrine. (*Fre.*) The high "chest" C in tenor voices.

MA. (*Ita.*) But.

Madrigal. An elaborate composition for voices, in five
 or six parts, in the ancient style of imitation and fugue.

Maesta. (*Ita.*) Dignified and majestic.

Maestro. (*Ita.*) An abbreviation of *Maestoso*.

Maestoso. (*Ita.*) Majestic; performed with majesty and
 grandeur.

Maestri. (*Ita.*) Masters.

Maestro. (*Ita.* and *Spa.*) A master; a director; a composer.

Maggiore. (*Ita.*) Greater, in respect to scales, intervals, &c.,
 when used in opposition to minor; major.

Main. (*Fre.*) The hand.

Main Droit. (*Fre.*) The right hand.

Main Gauche. (*Fre.*) The left hand.

Maître de Chapelle. (*Fre.*) Chapel-master.

Majestueux. (*Fre.*) Majestic.

Malinconia. (*Ita.*) Melancholy.

Malinconicamente. (*Ita.*) Sorrowfully; sadly.

- Man.** An abbreviation of *Manuale*.
- Manc.** An abbreviation of *Mancando*.
- Manca.** (*Ita.*) Left hand.
- Mancando.** (*Ita.*) A gradual decrease in the quantity of tone, terminating in an almost inaudible breathing of the tones.
- Mano.** (*Ita.*) Hand.
- Mano Destra.** (*Ita.*) The right hand.
- Mano Diritta.** (*Ita.*) The right hand.
- Mano Manca.** (*Ita.*) The left hand.
- Mano Sinistra.** (*Ita.*) Left hand.
- Manual.** The key-board; used to denote the *hand-keys* of an organ or other instrument, in contradistinction to *foot-keys*, or pedals; service-book of the Catholic Church.
- Manuale.** (*Fre.*) Manual.
- Marc.** An abbreviation of *Marcato*.
- Marcatissimo.** (*Ita.*) Very strongly marked.
- Marcato.** (*Ita.*) A term implying a marked and emphatic style, expressed by a dot placed over a note, showing that the note should be struck short.
- Marcato il Basso.** (*Ita.*) The bass well marked.
- Marcato la Melodia ed Accell.** (*Ita.*) In a marked style and increased time.
- Marcia.** (*Ita.*) March.
- Marcia, con Moto.** (*Ita.*) A quick march; a spirited martial movement.
- Marcia Funebre.** (*Ita.*) Funeral march; dead march.
- Martellando.** (*Ita.*) Strongly marking; heavily striking the notes.
- Martellato.** (*Ita.*) Forcibly marked.
- Marziale.** (*Ita.*) Martial; in a martial style.
- Mässig.** (*Ger.*) Moderately.
- M. B.** The initials of *Musicæ Baccalaureus*, Bachelor of Music
- M. D.** The initials of *Main Droit*, the right hand.
- Même.** (*Fre.*) The same.
- Même Mouvement.** (*Fre.*) In the same time.
- Meno.** (*Ita.*) Less.

- Meno Allegro.** (*Ita.*) Less quick.
- Meno Forte.** (*Ita.*) Less strong.
- Meno Mosso.** (*Ita.*) Slower.
- Mezza.** (*Ita.*) Medium; in the middle; half.
- Mezza Forza.** (*Ita.*) Middling force; moderately loud.
- Mezza Voce.** (*Ita.*) With a moderate strength of tone, and in a delicate manner; with a medium fulness of sound.
- Mezzo Forte.** (*Ita.*) Rather loud
- Mezzo Piano.** (*Ita.*) Rather soft.
- M. F.** The initials of *Mezzo Forte*, or *Mezza Forza*.
- M. G.** The initials of *Main Gauche*.
- Mi Contra Fa.** (*Ita.*) Terms applied by ancient theorists to all false relations between the notes of one chord as compared with the notes of that which immediately preceded or followed it.
- Mignon.** (*Fre.*) Favorite.
- Militaire, A la.** (*Fre.*) In a martial style.
- Militarmente.** (*Ita.*) In a military style.
- Minnelieder.** (*Ger.*) Songs of the minnesanger.
- Minnesanger.** (*Ger.*) The troubadours of Germany.
- Minnesinger.** (*Ger.*) A love-singer; one of the ancient German lyric poets and musicians.
- Missa.** (*Lat.*) A mass.
- Missa Brevis.** (*Lat.*) A short mass.
- Misterioso.** (*Ita.*) In a mysterious manner.
- Misurato.** (*Ita.*) In measured or strict time.
- Mit.** (*Ger.*) With.
- Mit Begleitung.** (*Ger.*) With an accompaniment.
- Mit Sanften Stimmen.** (*Ger.*) With soft stops, — used in organ music.
- Mit Starcken Stimmen.** (*Ger.*) With loud stops, — used in organ music.
- M. M.** The initials of Maelzel's Metronome.
- Moderato.** (*Ita.*) A time of a moderate degree of quickness.
- Moll.** (*Ger.*) Minor in relation to modes and keys.
- Molto.** (*Ita.*) Very; extremely.

- Molto Adagio.** (*Ita.*) Extremely slow.
- Molto Allegro.** (*Ita.*) Very quick.
- Molto Mosso.** (*Ita.*) With quick emotion.
- Molto Passione, Con.** (*Ita.*) In a highly feeling and effective style; with passionate expression.
- Monochord.** (*Grk.*) An instrument with one string, for ascertaining and elucidating the mathematical relations of musical sounds.
- Morendo.** (*Ita.*) Gradually diminishing the sound of the voice or instrument till it dies away, and at the same time slackening the time.
- Mormorando.** (*Ita.*) With a gentle, murmuring sound.
- Mosso.** (*Ita.*) Moved.
- Motet.** A very ancient form of vocal music, consisting of elaborate compositions formed of several parts, the subjects of which were generally sacred: at the present time, any composition adapted to sacred words, in church style; an anthem.
- Motette.** (*Ger.*) A motet.
- Motetten.** (*Ger.*) Motets.
- Motetti.** (*Ita.*) Motets.
- Motetto.** (*Ita.*) A motet.
- Motive.** Notes forming the basis of a composition, and brought into prominence at various times through the whole; the characteristic and predominant passage of an air; the theme or subject of a composition.
- Motivi.** (*Ita.*) The themes of a composition.
- Motivo.** (*Ita., Spa., and Por.*) The subject or prominent passage of a musical composition.
- Moto.** (*Ita.*) Movement; manner of movement; an increased rapidity of movement.
- Moto Accelerato.** (*Ita.*) Accelerated motion.
- Moto Contrario.** (*Ita.*) In contrary movement; a term used in counterpoint to imply that one part moves in an opposite direction to another.
- M. P.** The initials of *Mezzo Piano*.

M. S. The initials of *Mano Sinistra*.

Mus. Bac. An abbreviation of *Bachelor in Music*.

Mus. Doc. An abbreviation of *Doctor in Music*.

Music, Classical. That music which, from its intrinsic merit and superior excellence, is worthy of being studied by masters of the art.

Mute. A small instrument employed to deaden or soften the sounds of a violin or other stringed instrument by checking its vibrations.

M. V. The initials of *Mezza Voce*.

NACHTSTUCK. (*Ger.*) A night piece; a serenade piece; a nocturne.

Negligenza, Con. (*Ita.*) With negligence.

Nel. (*Ita.*) In the.

Nello. (*Ita.*) In the.

Nobile. (*Ita.*) Noble; grand.

Nobilita, Con. (*Ita.*) With nobility; dignified.

Nobilmente. (*Ita.*) Nobly; grandly.

Nobilmente ed Animato. (*Ita.*) With grandeur and spirit.

Nocturn. A nocturne.

Nocturne. (*Fre.*) A part of the service of matins; a light, fanciful vocal or instrumental composition adapted to a night performance or serenade.

Nocturno. (*Ita.*) A nocturne.

Nodal Points. Those points in a string extended between two fixed objects, which, when the string is put in vibration, are found to remain at rest.

Noels. (*Fre.*) Christmas-carols; canticles or songs of joy sung at Christmas.

Non. (*Ita.*) Not.

Nonetto. (*Ita.*) A composition in nine parts; a composition for nine voices.

Non Molto. (*Ita.*) Not much.

Non Molto Allegro. (*Ita.*) Not very quick.

Non Tanto. (*Ita.*) Not too much.

Non Troppo. (*Ita.*) Not too much.

Non Troppo Allegro. (*Ita.*) Not too quick.

Notturmo. (*Ita.*) A nocturne; a serenade.

OBLIGATO. (*Ita.*) A word indicating part or parts of a composition indispensable to its just performance, and sometimes used in a more restricted sense as synonymous with concerting, concertant, or concerted.

Obligato Accompaniment. An accompaniment that must be used, being distinct and independent of the voice part or parts, or of the solo instrument.

Octet. A composition in eight parts, or for eight voices; an ottetto.

Octetto. (*Ita.*) An ottetto; an octet.

Octuor. A piece in eight parts; an octet.

Od. (*Ita.*) Or.

Œuv. An abbreviation of *Œuvre*.

Œuvre. (*Fre.*) Work,—a term used in numbering a composer's published works in the order of their publication.

Offertoire. (*Fre.*) The offertory,—an anthem of the Catholic Church.

Offertorium. (*Lat.*) An anthem; offertory.

Op. An abbreviation of *Opera*, *Operatic*, and *Opus*.

Orchestration. The arranging of music for an orchestra; scoring; instrumentation.

Organ, Choir. In an organ with three rows of keys, the first or lower row, being the smaller or softer-toned organ, used to accompany the principal singers in solos, duets, &c.

Organ, Great. In an organ with three rows of keys, usually the middle row, so called because it contains the greatest number of stops, and the pipes are voiced louder than those in the swell or the choir organ.

Organ, Swell. In an organ with three rows of keys, usually the third or upper row, controlling one or more sets of pipes which are enclosed by a set of sliding shutters, by the opening or closing of which the tone can be increased or diminished by degrees.

Orgue. (*Fre.*) Organ.

O sia. (*Ita.*) Or; or else.

O sia piu facile. (*Ita.*) Or else in this more easy manner.

Ossia. (*Ita.*) Or else.

Ottava. (*Ita.*) An octave.

Ottava Alta. (*Ita.*) Play an octave higher than written.

Ottava Bassa. (*Ita.*) Play an octave lower than written.

P. THE initial of *Piano*.

Parlando. (*Ita.*) In a speaking or declamatory manner.

Parlante. (*Ita.*) Accented; in a declamatory style; partaking of the recitative or speaking style.

Parte. (*Ita.*) Part.

Parte Cantante. (*Ita.*) The canto, singing or vocal part.

Partition. (*Fre.*) A score or entire draught of a composition in several parts.

Partitur. (*Ger.*) A score.

Partitura. (*Ita.*) A score.

Partizione. (*Ita.*) A score.

Pas de Deux. (*Fre.*) A dance by two persons.

Pas Redouble. (*Fre.*) A quickstep.

Passacaglio. } (*Ita.*)
Passacaille. } (*Fre.*) A slow dance in $\frac{3}{4}$ time.

Passepiéd. (*Fre.*) An old French dance in $\frac{3}{4}$ or $\frac{2}{4}$ time, resembling a minuet, but more cheerful.

Passionato. (*Ita.*) With pathos and passion.

Pastorale. (*Ita.*) A soft, rural movement, generally in $\frac{3}{4}$ or $\frac{3}{8}$ time; a kind of dance, or figure used in a dance.

Pastorelle. (*Fre.*) A pastoral.

Pastorello. (*Ita.*) A pastorale.

Pateticamente. (*Ita.*) Pathetically.

Patetico. (*Ita.*) Pathetic.

Pathétique. (*Fre.*) Pathetic.

Pausa. (*Ita., Spa., and Lat.*) A rest.

Pause. A character, consisting of a dot surmounted by a

- curve, placed over a note or rest to indicate that the tone or silence is to be prolonged beyond its natural length to an extent at the pleasure of the performer; a hold.
- Per.** (*Ita.*) For; by; through; in.
- Perdendo.** (*Ita.*) A gradual diminution, both in the quantity of tone, and speed of movement.
- Perdendosi.** (*Ita.*) A term signifying that the passage over which it is written is to be performed in a time gradually decreasing to the last note, and with a tone insensibly sinking on the ear till entirely lost.
- Period.** A complete musical sentence containing several members; a satisfactory and agreeable close.
- Periode.** (*Ita.* and *Fre.*) A period.
- Pesante.** (*Ita.*) In an impressive manner; with importance and weight; with a heavy touch (in piano-music).
- Peu.** (*Fre.*) A little.
- Philharmonic.** (*Grk.*) Loving harmony or music.
- Piacevole.** (*Ita.*) In a delicate and pleasing manner.
- Piacevolmente.** (*Ita.*) Gayly and gracefully; delicately.
- Piacevolezza.** (*Ita.*) Liveliness.
- Piangendo.** (*Ita.*) Plaintively.
- Piangevole.** (*Ita.*) Despondent; sorrowful; sad.
- Pianissimo.** (*Ita.*) Extremely soft.
- Piano Score.** A score in which the orchestral accompaniments are compressed into a pianoforte part.
- Piatti.** (*Ita.*) Cymbals.
- Piccolo.** (*Ita.*) Small.
- Piccolo Flute.** A small flute which is an octave higher than that of the ordinary flute; an octave flute.
- Pieno.** (*Ita.*) Full.
- Pieno Organo.** (*Ita.*) With the full organ.
- Pietosamente.** (*Ita.*) Pitifully; compassionately.
- Pietoso.** (*Ita.*) With pity; compassionately; a connected, very slow, and carefully-accented delivery, — usually applied to church music.
- Piu.** (*Ita.*) More.

Piu Allegro. (*Ita.*) Faster.

Piz. }
Pizz. } An abbreviation of *Pizzicato*.

Pizzicato. (*Ita.*) In violin or violoncello music, indicates that the notes are to be snapped or sprung with the finger, instead of being played with the bow.

Placidamente. (*Ita.*) Placidly; quietly.

Placido. (*Ita.*) Calm and quiet; placid.

Plein Jeu. (*Fre.*) Full organ.

Plus. (*Fre.*) More.

Plus Anime. (*Fre.*) With greater animation.

Pochettino. (*Ita.*) A very little, more or less.

Poco. (*Ita.*) A little.

Poco a Poco. (*Ita.*) By degrees; gradually.

Poco a Poco Cresc. }

Poco a Poco Crescendo. } (*Ita.*) { Louder and louder,
 by degrees.

Poi. (*Ita.*) Then.

Polyphonic. (*Grk.*) A general name for all compositions consisting of a plurality of parts, but generally confined to instrumental music, as concertos, overtures, &c.; a style of composition in which all the voices are essential; contrapuntal.

Pomoso. (*Ita.*) In a grand and pompous manner.

Pomposamente. (*Ita.*) Pompously.

Portamento. (*Ita.*) The manner of sustaining and conducting the voice; a gliding from one note to another.

Portamento di Voce. (*Ita.*) Carrying the voice; the blending of one tone into another.

Portando la Voce. (*Ita.*) Sustaining the voice; blending of tones nicely, and giving to each strength and fulness.

Possibile. (*Ita.*) Possible.

P. P. Pianissimo.

Precipitamente. (*Ita.*) Hurriedly.

Precipitando. (*Ita.*) A gradual acceleration of the movement.

Precipitato. (*Ita.*) In a precipitate manner.

Precipitazione, Con. (*Ita.*) With a quick action.

Precipitoso. (*Ita.*) In a quick, hasty manner.

- Precisione. (*Ita.*) Precision; exactitude.
 Preghiera. (*Ita.*) A prayer.
 Pressante. (*Ita.*) Quick; hurrying.
 Prestissimo. (*Ita.*) Exceedingly quick.
 Presto. (*Ita.*) Very quick, but not the quickest time.
 Prima Vista. (*Ita.*) At first sight.
 Prima Volta. (*Ita.*) The first time.

QUARTET, SOLO. A quartet in which one of the voices is predominant.

- Quasi. (*Ita.*) In the manner or style of.
 Quasi Allegretto. (*Ita.*) Like an allegretto.
 Quasi Recitativo. (*Ita.*) Resembling a recitative.
 Quatre Mains. (*Fre.*) Four hands.
 Quatuor. (*Fre.*) Quartet.
 Quintet. }
 Quintette. } (*Fre.*) { A composition in five parts, for five
 Quintetto. } (*Ita.*) { voices or instruments.

R, IN piano music, indicates the use of the right hand.

- Raddolcendo. (*Ita.*) With augmented softness.
 Raddolcente. (*Ita.*) With increased softness.
 Rall. An abbreviation of *Rallentando*.
 Rallentando. (*Ita.*) An expression implying that the time of the passage over which it is written is to be gradually decreased; also a corresponding decrease in the quantity of tone.
 Rapidamente. (*Ita.*) Rapidly.
 Rapidamente e Brillante. (*Ita.*) Rapidly and brilliantly.
 Rapidità. (*Ita.*) Rapidity.
 Rapido. (*Ita.*) Rapid; swift.
 Rasch. (*Ger.*) Swift; spirited.
 Rattivando. (*Ita.*) Reviving; re-animating; accelerating.
 Rattivando il Tempo. (*Ita.*) Animating or quickening the time.
 Recit. An abbreviation of *Recitative*.

- Recitando.** (*Ita.*) In the style of recitation; declamatory.
- Recitante.** (*Ita.*) In the style of a recitative.
- Recitatif.** (*Fre.*) A recitative.
- Recitative.** A tuneful pronunciation more musical than common speech, and less than song; vocal dramatic passages in music which are not adapted to any particular strain of length of melody; in French organ-music, the name of the *swell organ*.
- Recitativo.** (*Ita.*) A recitative.
- Recitativo Secco.** (*Ita.*) Unaccompanied recitative.
- Reiselied.** (*Ger.*) A travelling song; a pilgrim's hymn or song.
- Religiosamente.** (*Ita.*) Devotionally.
- Religioso.** (*Ita.*) In a solemn style; expressive of religious feeling.
- Repetition.** (*Fre.*) Rehearsal.
- Replica.** (*Ita.*) A repeat.
- Reprise.** (*Fre.*) A repetition or return to some preceding part; a pause or suspension; an extempore grace; a burden; a refrain.
- Reprise d'un Opera.** (*Fre.*) The representation of an opera which has not been given for some time.
- Rf.** An abbreviation of *Rinforzo*.
- Rfz.** An abbreviation of *Rinforzato*.
- R. H.,** in piano music, indicates that the right hand is to be used.
- Rhapsodie.** (*Fre.*) Rhapsody; a capriccio.
- Rinf.** An abbreviation of *Rinforzando*.
- Rinforzando.** (*Ita.*) With additional tone and emphasis.
- Rinforzato.** (*Ita.*) Increased tone and emphasis.
- Ripieno.** (*Ita.*) A term applied to such parts, in concerted music, as are introduced to fill up and augment the effect of a full chorus of voices or instruments.
- Risolutamente.** (*Ita.*) Resolutely.
- Risoluto.** (*Ita.*) Decided.
- Risoluzione.** (*Ita.*) The resolution of a discord.
- Risvegliato.** (*Ita.*) With much animation.

Rit. An abbreviation of *Ritardando*.

Ritard. An abbreviation of *Ritardando*.

Ritardando. (*Ita.*) A gradual retarding or slackening of the time, with a corresponding diminution in point of tone.

Ritardato. (*Ita.*) Retarded; delayed.

Ritardo un Pochettino. (*Ita.*) Slacken the time a little.

Riten. An abbreviation of *Ritenuto*.

Ritenente. (*Ita.*) A sudden diminution of time.

Ritenuto. (*Ita.*) Slackening the time. The effect differs from the ritardando by being done at once, while the other is effected by degrees.

Ritornello. (*Ita.*) A short symphony or introduction to an air; the symphonies between the members or periods of the air; the tutti parts, introductory to and between the solos of a concerto; a repeat; the burden of a song.

Ritournelle. (*Fre.*) Ritornello.

Rohr. (*Ger.*) A reed.

Rohrwerk. (*Ger.*) Reed work; the reed stops taken collectively.

Romanesque. (*Fre.*) Romantic.

Romanza. (*Ita.*) Romance.

Rondino. (*Ita.*) A short rondo.

Rondo. (*Ita.*) A vocal or instrumental composition, generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed, in point of modulation, as to reconduct the ear, in an easy and natural manner, to the first strain; a roundelay; a rondeau.

Rondo Form. In the manner of a rondo.

Roulade. (*Fre.*) A division or rapid flight of decorative or extemporaneous notes.

Round. A species of fugue in the unison, composed in imitation of a catch, in which the performers follow each other through the various parts.

Rovescio. (*Ita.*) Inverted; reversed.

Rovescio, Alla. (*Ita.*) In contrary or reverse motion.

Rubato. (*Ita.*) Robbed; borrowed.

Rubato Tempo. Indicates that the performer may accelerate or retard the time in keeping with a heightened musical expression.

Ruhig. (*Ger.*) Tranquil.

S, WITH dots affixed to it, is used as the Da Capo sign, and marks a repeat.

Saltando. (*Ita.*) Proceeding by skips or bounds.

Saltarello. (*Ita.*) A particular kind of jig, so called from the dance of that name, chiefly consisting of leaping motions.

Sanft. (*Ger.*) Soft.

Sans. (*Fre.*) Without.

Sans Pedales. (*Fre.*) Without the pedals; a term employed in organ music.

Saraband.

| | | |
|-------------------|----------------------------|------------------------------|
| Sarabanda. | } (<i>Ita. and Por.</i>) | } (An antique, slow, Spanish |
| Sarabande. | | |

Scena. (*Ita.*) A scene or portion of an opera.

Scene. So much of an opera as passes without change of locality or time, or important change of character; the decorations and fittings of a stage.

Scherz. An abbreviation of *Scherzando* and *Scherzato*.

Scherzando. (*Ita.*) Light and sportive.

Scherzante. (*Ita.*) Sportive; playful.

Scherzato. (*Ita.*) Light and playful.

Scherzo. (*Ita.*) A composition in a playful or sportive style in $\frac{3}{4}$ measure.

Scherzosamente. (*Ita.*) Lightly; playfully.

Scherzoso. (*Ita.*) Playful; merry.

Scioltamente. (*Ita.*) With freedom and agility.

Scioltrezza. (*Ita.*) Dexterity; freedom.

Sciolto. (*Ita.*) With freedom and boldness, in a disconnected style sometimes; staccato.

Score. A complete and orderly assemblage, in one view, of the parts of a vocal or instrumental composition; to collect and arrange under each other the several detached parts of a composition.

Score, Full. A complete score of all the parts of a composition, either vocal or instrumental, or both.

Score, Piano. A score in which the orchestral accompaniments are compressed into a pianoforte part; an arrangement of music for the piano.

Score, Vocal. The notes of all the voice parts placed in their proper bars under each other, for the use of the conductor of a vocal performance.

Segue. (*Ita.*) Now follows; it follows; like manner; go on to.

Segue il Coro. (*Ita.*) The chorus follows.

Segue la Finale. (*Ita.*) The finale now follows.

Seguente. (*Ita.*) Following.

Semplice. (*Ita.*) Simple and unaffected.

Semplicemente. (*Ita.*) Simply; plainly.

Semplicita, Con. (*Ita.*) With simplicity; artlessly.

Sempre. (*Ita.*) Always.

Sempre con Forza. (*Ita.*) Perform loud throughout.

Sempre Forte. (*Ita.*) Always loud.

Sentimento, Con. (*Ita.*) With feeling and sentiment

Senza. (*Ita.*) Without.

Senza Reptizione. (*Ita.*) Without repetition.

Senza Replica. (*Ita.*) Without repetition.

Septet.

Septette. } (*Ita.*) { A composition for seven voices or instruments; a septet.

Septuor. }

Sequence. A regular alternate succession of similar chords or intervals; a hymn of the Roman-Catholic Church introduced on festival-days after the graduale or introit.

Serenata. } (*Ita.*) A serenade.

Serenate. }

Seria. (*Ita.*) Serious.

Seria, Opera. (*Ita.*) A serious or tragic opera.

Serioso. (*Ita.*) In a grave and serious style.

Sestet. (*Ita.*) A vocal or instrumental composition in six parts.

Sestetto. (*Ita.*) A sextet.

Sextetto. }
Sextriplet. } (*Ita.*) { A piece for six voices or instruments;
Sextuor. } { a sextet; a group of six notes.

Sf. An abbreviation of *Sforzando*.

Sff. An abbreviation of *Sforzato Assai*.

Sforz. An abbreviation of *Sforzato*.

Sforzando. (*Ita.*) A term implying that a particular note is to be played with emphasis and force.

Sforzato. (*Ita.*) Play with emphasis and force.

Sforzato Assai. (*Ita.*) A term implying that the note is to be played with great emphasis and force.

Sfz. An abbreviation of *Sforzando*.

Siciliana. (*Ita.*) A movement of a slow, soothing, pastoral character, in $\frac{3}{8}$ time, resembling the dance peculiar to the peasantry of Sicily.

Siciliana, Alla. (*Ita.*) In the style of the Sicilian dance music.

Sin'. An abbreviation of *Sino*.

Sin' al Fine. (*Ita.*) To the end.

Sinf. An abbreviation of *Sinfonia*.

Sinfonia. (*Ita.*) An orchestral composition in many parts; a symphony.

Sinfonie. (*Ger.*) A symphony.

Sinistra Mano. (*Ita.*) The left hand.

Sino. (*Ita.*) As far as.

Sino al Fine. (*Ita.*) To the conclusion.

Sino al Segno. (*Ita.*) As far as the sign.

Slentando. (*Ita.*) A gradual diminution in the time of the movement.

Smorz. An abbreviation of *Smorzando*.

Smorzando. (*Ita.*) An expression implying that the sounds of the passage over which it is placed are to be gradually diminished.

Smorzato. (*Ita.*) A word indicating that the sounds of the passage over which it is to be placed are to be gradually diminished.

- Soave.** (*Ita.*) Gentle; delicate.
- Soavemente.** (*Ita.*) With suavity; affably; softly.
- Sogetto.** (*Ita.*) A subject or theme.
- Sogetto di Fuga.** (*Ita.*) Subject of the fugue.
- Solenne.** (*Ita.*) Solemn.
- Solennemente.** (*Ita.*) Solemnity.
- Solennita.** (*Ita.*) With solemnity.
- Solfa.** (*Ita.*) To pronounce the notes of the gamut, ascending or descending; solfaing.
- Solfaing.** (*Ita.*) The practice of solfeggi by means of the syllables Do, Re, Mi, Fa, Sol, La, Si, corresponding to the notes C, D, E, F, G, A, B.
- Solfeggi.** (*Ita.*) Solfeggios; exercises for the voice.
- Soli.** (*Ita.*) The performing of two or more instruments or voices playing their respective parts singly: written over a passage, it implies that the part is to be performed by single instruments or voices.
- Solo.** (*Ita.*) Alone; a composition or passage for a single voice or instrument, with or without accompaniments.
- Solo Quartet.** A quartet in which one voice sounds predominantly.
- Sonata.** (*Ita.*) A composition consisting of three or four distinct movements, each with a unity of its own, yet all so related as to form a perfect whole, and generally for a single instrument.
- Sonatina.** (*Ita.*) A short and easy sonata.
- Sonatine.** (*Fre.*) A small sonata.
- Sonore.** (*Fre.*) Sonorous; full-toned.
- Sonorita, Con.** (*Ita.*) With sonorousness.
- Sopr.** An abbreviation of *Soprano*.
- Sopra.** (*Ita.*) Above; upper; superior.
- Soprani.** (*Ita.*) Plural of *Soprano*; the treble or higher voice parts.
- Soprano, Mezzo.** (*Ita.*) A species of female voice holding a middle between soprano and alto.

Sordine. A small instrument or damper put on the bridge of a violin or violoncello to render the sound fainter.

Sordini. (*Ita.*) Mutes; dampers.

Sordino. (*Ita.*) A sordine.

Sospirando. (*Ita.*) With apprehension; despondingly.

Sostenuto. (*Ita.*) A term implying that the notes are to be sustained or held on to the extremity of their lengths, and closely conjoined.

Sotto Voce. (*Ita.*) In a soft or subdued manner; in an undertone.

Spirito, Con. (*Ita.*) With spirit or animation.

Spiritosamente. (*Ita.*) Spiritedly.

Spiritoso. (*Ita.*) Spirited; dashing; lively.

Staccatissimo. (*Ita.*) Very detached.

Staccato. (*Ita.*) A term denoting that the notes are to be played distinct, short, and detached from each other by rests.

Ständchen. (*Ger.*) Serenade.

Stentato. (*Ita.*) In a loud, forcible manner.

Strepito, Con. (*Ita.*) With impetuosity.

Strepitosamente. (*Ita.*) With much noise and power.

Strepitoso. (*Ita.*) In an impetuous, boisterous style; noisy manner.

Stretta, Alla. (*Ita.*) Increasing the time.

Stretto. (*Ita.*) Shortened; contracted; compressed; in fugue writing, it implies that the subject and answer begin much nearer to one another than at the commencement of the fugue.

Stringendo. (*Ita.*) Accelerating the degree of movement; compressing.

Suave. (*Ita.* and *Spa.*) Sweet and delicate.

Suavemente. (*Ita.* and *Spa.*) Sweetly and delicately.

Suavita, Con. (*Ita.*) With sweetness and delicacy of expression.

Sub. (*Lat.*) Under; below.

Sub-Bass. An organ stop or set of pipes belonging to its pedals; the lowest notes of an organ; the ground bass.

Subito. (*Ita.*) Quick; sudden; hasty.

Subject. The principal melody, theme, or text, of a movement.

Suite. (*Fre.*) A series; a collection; a single piece consisting of several movements.

Sujet. (*Fre.*) The subject, theme, or motive, of a composition.

Sul. (*Ita.*) On or upon the.

Sul A. (*Ita.*) On the A string.

Sul D. (*Ita.*) On the D string.

Sull'. (*Ita.*) An abbreviation of *Sulla*.

Sulla. (*Ita.*) On or upon.

Swell Organ. In organs having three rows of keys, the third, or upper row, controlling a number of pipes enclosed in a box, which may be gradually opened or shut, and thus the tone increased or diminished by degrees.

Symphony. An instrumental composition for full orchestra, in several movements in the so-called sonata-form; a sonata for the orchestra in extended form.

Syncopation. (*Grk.*) The disposition of the melody or harmony of a composition, so that (in addition to the regular rhythm) an accent falls upon parts of the measure usually unaccented, thus creating a sort of conflict with the regular rhythm.

System, Tonic Sol Fa. A system of instruction in vocal music, the leading feature of which is the recognition of the absolute identity, so far as intervals are concerned, of all the major scales.

TACET. (*Lat.*) Silent; a word implying, that during a movement, or part of a movement, some particular instrument is to be silent.

Tamburo Grande. (*Ita.*) A large drum.

Tanto. (*Ita.*) Too much; much.

Tedesca, Alla. (*Ita.*) In the German style.

Tell-Tale. A movable piece of metal, bone, or ivory, attached to an organ, indicating by its position the amount of wind supplied by the bellows.

Tema. (*Ita.*) A subject or theme.

Temper. To modify or amend a false or imperfect concord by transferring to it a portion of the beauty of a perfect one by dividing the tones; to modify or equalize, as the tones of an instrument, so as to distribute the imperfections as uniformly as possible among the different intervals.

Temperament. The accommodation or adjustment of the imperfect sounds by transferring a part of the defects to the more perfect ones, in order to remedy, in some degree, the false intervals of the organ, pianoforte, and similar instruments, whose sounds are fixed.

Temperament, Equal. A species of temperament in which the twenty-four keys deviate in an equal degree from perfect purity.

Temperament, Unequal. A species of temperament in which one or more keys are brought nearer to the ideal purity, while others are removed so much the farther from it.

Tempesta. (*Ita.*) A passage in imitation of a storm.

Tempestoso. (*Ita.*) In a tempestuous manner; violently agitated.

Tempo. (*Ita.*) Time; the degree of movement.

Tempo, A. (*Ita.*) In time; an expression used after some relaxation in the measure to indicate a return to the original degree of movement.

Tempo Rubato. (*Ita.*) The time to be alternately quickened and retarded, but so that one process may compensate for the other.

Ten. An abbreviation of *Tenute*, *Tenuto*, and *Tenor*.

Tendre. (*Fre.*) Tender.

Tendrement. (*Fre.*) Affectionately; tenderly.

Teneramente. (*Ita.*) Tenderly; delicately.

Tenezza, Con. (*Ita.*) With tenderness.

Tenute. (*Ita.*) Implying that the note or notes must be held on, sustained, or kept down the full time.

Tenuto. (*Ita.*) Tenute.

Thema. (*Grk.* and *Lat.*) The subject; the theme.

Theme. The subject of a composition.

Theme, Counter. A second subject.

Thorough Bass. A comprehension of the connection and disposition of all the several chords, harmonious and dissonant, including all the established laws by which they are formed and regulated.

Timbale. (*Fre.*) A kettle-drum.

Timbales. (*Fre.*) The kettle-drums.

Timbre. (*Fre.*) The degree and quality of vibration and tone peculiar to any instrument or voice.

Timpani. (*Ita.* and *Spa.*) The kettle-drums.

Timpani Sordí. (*Ita.*) Drums having dampers.

Tirasse. (*Fre.*) The mechanism by which the pedals of an organ act upon the keys by pulling them down; couplers.

Toccata. An old form of composition for the organ or piano-forte, somewhat in the style of a fantasia, the peculiarity of which was, that, in its performance, the hands of the player changed places with each other.

Toccatina. (*Ita.*) A short toccato.

Tone, Passing. A tone introduced between two others for the purpose of softening a distance or melodizing a passage, but which forms no essential part of the harmony; a passing note.

Tonguing, Double. A mode of articulating quick notes, used by flutists.

Tonic. The key-note of any composition; the first tone of the scale.

Tonica. (*Ita.* and *Ger.*) Tonic; key-note; key-tone.

Tonic Sol Fa System. A system of instruction in vocal music the leading feature of which is the recognition of the absolute identity, so far as intervals are concerned, of all the major scales. It changes the symbol of the tonic, or key-note, upwards or downwards, and compels all the other notes of the scale to follow suit.

Tonkunst. (*Ger.*) Musical science.

Tonkünstler. (*Ger.*) A musician.

Tosto. (*Ita.*) Soon; quickly.

- Tr.** An abbreviation of *Trill*.
- Trait.** (*Fre.*) A run or passage.
- Traité.** (*Fre.*) A treatise either on the practice or the theory of music.
- Tranquillamente.** (*Ita.*) Quietly; tranquilly.
- Tranquillita, Con.** (*Ita.*) With marked tranquillity.
- Tranquillo.** (*Ita.*) Tranquil.
- Transcription.** An arrangement, for the pianoforte, of a song or other composition, not originally designed for that instrument; a free translation of a vocal composition into an instrumental one; an adaptation.
- Transposition.** A change made in a composition, by which the whole is removed into another key, higher or lower, as the compass of the voices or instruments requires.
- Trauermarsch.** (*Ger.*) A funeral march.
- Trem.** An abbreviation of *Tremolo*.
- Tremolo.** (*Ita.*) A term implying the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion; in drum music, a roll.
- Trill Chain.** A succession of trills on different tones.
- Trio.** (*Ita.*) A piece for three voices or instruments; a composition in three single parts; a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
- Triola.** }
Triole. } A triplet.
- Triolen.** (*Ger.*) Triplets.
- Triomphant.** (*Fre.*) Triumphantly.
- Trionfante.** (*Ita.*) Victoriously.
- Triplet.** Three notes sung or played in the time of two; a group of three notes arising from the division of a note into three equal parts of the next inferior duration.
- Tromba.** (*Ita.*) A trumpet.
- Troppo.** (*Ita.*) Too much.
- Turca.** (*Ita.*) Turkish.
- Turca Alla.** (*Ita.*) In the Turkish style.

Turn. An embellishment formed of appoggiatures, consisting of the note on which the turn is made, the note above, and the semitone below it.

Tutta. (*Ita.*) All.

Tutta Forza. (*Ita.*) With the utmost vehemence; as loud as possible.

Tutte. (*Ita.*) All.

Tutti. (*Ita.*) All; the entrance of all the instruments, before or after the solo.

Tyro. One just commencing musical practice.

Tyrolienne. (*Fre.*) A dance peculiar to the inhabitants of the Tyrol.

U. C. The initials of *Una Corda*.

Una Corda. (*Ita.*) A term denoting that a passage is to be played upon one string; in piano music, denotes that the "soft" pedal should be employed.

Unisoni. (*Ita.*) A term implying that two, three, or more parts are to be played in unison with each other; or, if this be not practicable, at least in octaves.

Unisono. (*Ita. and Ger.*) A unison; with one voice.

Un Peu. (*Fre.*) A little.

Un Peu Lent. (*Fre.*) Rather slow.

Un Poco. (*Ita.*) A little.

Un Poco Meno Allegro. (*Ita.*) A little less gay.

Un Poco Piu Allegro. (*Ita.*) A little more brisk.

Ut. (*Fre.*) A monosyllable used by the French to name and solfa the note C.

Ut Mineur. (*Fre.*) C minor.

VACILLANDO. (*Ita.*) Wavering; fluctuating; vacillating.

Valse. (*Fre.*) Waltz.

Valse à Deux Temps. (*Fre.*) A modern waltz, in which the dancers make two steps in each measure.

Var. An abbreviation of *Variation* and *Variazioni*.

Variato. (*Ita.*) Varied; changed; altered.

- Variatione.** (*Ita.*) Variation.
- Variazioni.** (*Ita.*) Variations.
- Varié.** (*Fre.*) Varied; arranged with variations.
- Vc.** An abbreviation of *Violoncello*.
- Veemenza, Con.** (*Ita.*) With vehemence and force.
- Veloce.** (*Ita.*) In a rapid time; as quickly as possible.
- Velocemente.** (*Ita.*) Quickly.
- Velocissimo.** (*Ita.*) With extreme rapidity.
- Velocita, Con.** (*Ita.*) With velocity.
- Verse.** A portion of an anthem or service intended to be performed by one singer to each part.
- Versetten.** (*Ger.*) Short movements for the organ, intended as preludes, interludes, or postludes to psalm-tunes, &c.
- Vibrante.** (*Ita.*) A peculiar manner of touching the keys of the piano, by which an especially resonant tone is produced.
- Vierhändig.** (*Ger.*) For four hands.
- Vierstimmig.** (*Ger.*) For four voices.
- Vigore, Con.** (*Ita.*) With force and vigor.
- Vigorosamente.** (*Ita.*) Boldly.
- Vigorouso.** (*Ita.*) Bold; with vigor.
- Vif et Anime.** (*Fre.*) Quick and spirited.
- Viola.** A tenor violin; an instrument similar in tone and formation to the violin, but larger in size, and having a compass a fifth lower in the great scale of sounds.
- Violentemente.** (*Ita.*) Violently.
- Violenza, Con.** (*Ita.*) With violence.
- Virtuosita.** (*Ita.*) Taste and skill in performance.
- Virtuoso.** (*Ita.*) One who possesses great execution upon any instrument.
- Vite.** (*Fre.*) With quickness; spirited; lively.
- Vivace.** (*Ita.*) Vivaciously; quickly; briskly.
- Vivace, ma non troppo presto.** (*Ita.*) Lively, but not too quick.
- Vivacemente.** (*Ita.*) Quick and lively.
- Vivacissimo.** (*Ita.*) With extreme vivacity.
- Vivacita.** (*Ita.*) Vivacity.

Vivamente. (*Ita.*) In a sharp, lively manner.

Viva. (*Ita.*) Animated; lively.

Vllo. An abbreviation of *Violoncello*.

Vocalize. To perform with the voice; to practise singing on the vowels, chiefly the Italian A, for the improvement of the voice or the acquisition of vocal skill.

Voce. (*Ita.*) Voice.

Voce di Petto. (*Ita.*) The chest; the lowest register of the human voice.

Voce di Testa. (*Ita.*) The head voice; the falsetto or feigned voice.

Volante. (*Ita.*) Flying; in a light and rapid manner.

Volksgesang. (*Ger.*) A national song; popular song.

Volkslied. (*Ger.*) A national song; a popular song, tune, or ballad.

Voll. (*Ger.*) Full.

Volles Werk. (*Ger.*) With the full organ.

Volta Prima. (*Ita.*) The first time.

Volta Seconda. (*Ita.*) The second time.

Volti. (*Ita.*) Turn over, or change.

Volti Subito. (*Ita.*) Turn over quickly.

Volubilita, Con. (*Ita.*) With freedom and ease.

Volubilmente. (*Ita.*) With volubility and freedom of performance; with ease.

WALDHORN. (*Ger.*) Hunting-horn.

Walzer. (*Ger.*) A waltz.

Werk. (*Ger.*) Work; opus.

Werk Haupt. (*Ger.*) Principal work.

ZART. (*Ger.*) Tender; delicate.

Zärtlich. (*Ger.*) Affectionate; tender.

Zögernd. (*Ger.*) Tarrying.

Zugeeignet. (*Ger.*) Dedicated.

Zunehmend. (*Ger.*) Increasing.

Zurückhaltend. (*Ger.*) In retard.

Zweistimmig. (*Ger.*) For two voices or parts.

ROBERT SCHUMANN'S

HOME AND LIFE RULES

FOR MUSICIANS.

TRANSLATED BY C. JAYS.

It is highly important to cultivate the ear. Strive, from the first, to distinguish tones and keys. Seek to define the tones of bells, window-panes, and the cuckoo.

Practise scales and other finger-exercises diligently. But many people think that they can thus accomplish every thing, and carry this daily practice on to mature age. It is about the same as though one tried, day by day, to say one's A, B, C, faster and faster. Spend your time more profitably.

So-called "mute key-boards" have been constructed. A little experience will convince one that they lead to nothing. One cannot learn to speak from the dumb.

Play evenly. The performance of many public players is like the gait of a drunkard. Take none such for a model.

Learn the foundation of harmony early.

Do not alarm yourself at the words "theory," "thorough-bass," "counterpoint," &c. They will come easily to you when you need them.

Never drum. Always play with animation, and not half do it.

Dragging and hurrying are both great faults.

Strive to play simple pieces correctly and expressively. This is better than playing difficult ones indifferently.

Keep your instrument always in tune.

You should know your piece, not by your fingers only, but be able to hum it without the piano. Cultivate your mind, so that your memory shall not only retain the melody of a composition, but the harmony accompanying it.

Try to sing from the notes, without the help of an instrument, even if you have but a poor voice: in this way your ear becomes always improved. If you have a fine voice, cultivate it without delay; accounting it the highest gift that Heaven has bestowed on you.

You should be able to understand written music by sight alone.

Never care who listens when you play.

Always play as though a master heard you.

When any one puts a composition before you for the first time, read it over first, that you may be able to play it.

When you feel tired after your day's music-work is done, do not attempt to continue it. It is better to rest than to work on without pleasure or animation.

As you grow older, play no popular trash. Time is precious. One must live a hundred lives to learn that which is good alone.

Children do not grow into strong men on sweetmeats, pastry, and sugar-plums. Like the bodily, so must the mental food be simple and strengthening. The great masters have provided the latter: keep to them.

All finger-music grows old in time. Mere execution is only of value when it serves a higher purpose.

You should never give circulation to worthless compo-

sitions: on the contrary, help, with all your power, to suppress them.

Never play worthless compositions; nor listen to them, unless obliged to do so.

Seek not for brilliancy, so called, in execution. Endeavor to draw forth from a composition the inner expression which the composer felt: one can do no more. Any thing further is caricature.

Consider it something contemptible to alter or omit any thing, or to introduce new-fashioned embellishments into the works of good composers. This is the grossest injury you can do to art.

Consult your elders as to your choice of pieces to study: you will thereby save much time.

You should familiarize yourself, by degrees, with all the celebrated works of the celebrated masters.

Be not led astray by the applause given to the exertions of so-called virtuosi. The commendation of real artists is worth more than the applause of the multitude.

Mere fashion becomes, after a while, unfashionable; and, if you still adhere to it, you become a fool, esteemed by nobody.

Frequent playing in society does more harm than good. Suit your audience; but never play any thing of which you are inwardly ashamed.

Neglect no opportunity of performing with others in duets, trios, &c. This makes your play flowing and free. Accompany vocalists often.

Should we all wish to play first violin, we should never become an orchestra. Let every musician, therefore, be honored in his position.

Cherish your instrument; but do not, in your conceit,

imagine it to be the best, or unique. Remember that there are others equally good. Remember, too, that there are singers; and that in chorus and orchestra the noblest of music finds expression.

As you grow older, have more to do with scores than with players.

Sedulously practise the fugues of good masters; above all, those of John Sebastian Bach. His "Well-tempered Harpsichord" should be your daily bread. You will thus become, certainly, a capable musician.

Choose your companions from those who know more than yourself.

Relieve your musical studies by a diligent perusal of the poets. Go out into the country frequently.

You can learn many things from singers; but do not believe them all.

You are not the only one in the world. Be modest. You have discovered and thought of nothing which others before you have not discovered and thought of also. Should you have, regard it as a gift from above, to be shared with others.

The study of the history of music, and a hearing of the master-works of different periods, will most readily cure you of conceit and egotism.

An admirable work on music is that by Thibaut, "On the Purity of Musical Science." Read it often as you grow older.

Should you hear an organ as you pass a church, go in and listen to it. Should you receive permission to seat yourself at the instrument, try your little fingers, and wonder at this mighty power of music.

Neglect no opportunity to practise the organ: there is no

instrument which so clearly betrays incorrect composition, and lack of neatness in execution, as the organ.

Sing often in choruses, particularly the medium parts. This makes you musical.

But what, then, does "musical" mean? You are not so, if, with your eyes anxiously fixed upon the notes, you play your piece through laboriously; you are not so, if, should any one turn over two pages at once, you come to a stop, and cannot continue: but you are so if you can foresee what is coming in a new piece, and remember one that is known to you; in a word, when you have music, not only in your fingers, but in your head and heart also.

But how does one become musical? My dear child, the chief qualifications—a nice ear and a quick comprehension—come, as in other things, from above; but the foundation is left to be built up and elevated. You do not become so by practising mechanical studies all day long, shut up like a hermit, but by intercourse with the living world and its varied ideas, by familiarity with chorus and orchestra.

Make yourself early familiar with the scope of the human voice in its four registers; watch it in chorus, and seek to observe in which parts its highest power lies, in which others it is best expressive of the tender and pathetic.

Give attention to national songs: they are a mine of the most beautiful melodies, and often give you a glance at the character of the different nations.

Practise reading the old clefs early. Many treasures of the past will otherwise be locked from you.

Give attention early to the tone and character of the different instruments: endeavor to impress upon the ear their individual peculiarities.

Never neglect to hear good operas.

Honor the old, but sympathize warmly with the new. Have no prejudice against names you do not know.

Judge not a composition upon a first hearing. That which at first pleases you is not always the best. Masters must be studied. Many things will only become clear to you in after-years.

In your judgment of compositions, consider whether they are intended as works of art, or for the entertainment of amateurs. Give your support to the first; but do not vex yourself at the others.

“Melody” is the war-cry of amateurs; and music without melody is surely worthless. Understand, however, what they mean: an easily understood, pleasantly rhythmic strain is sufficient for them. But there are others of a different kind; and when you open Bach, Mozart, and Beethoven, you see these in a thousand various forms. Of the worthless ones, particularly the melodies of the new Italian operas, I hope you will soon become weary.

It is very well for you to attempt to make little melodies while at the piano: but if they come of themselves, without the piano, you should be yet more pleased; for the inner musical sense is awakened in you. The fingers must work as the head directs; not the contrary.

When you begin to compose, work entirely with your lead. When you have completed a piece, try it on the instrument. If the music came from within, and you felt it, it will impress others in a like manner.

If Heaven has given you a lively fancy, you will sit in hours of solitude closely held to your piano, striving to express your inner emotions in harmony; and the more mysterious you shall feel, as though in a magic circle, the more

obscure the realm of harmony will perhaps be. These are youth's happiest hours. Beware, then, of being seduced into an indulgence of talents which leads you to lavish your ability and time alike on phantoms. The command of form, and power of lucid expression, are obtained by habits of writing: therefore write more than you improvise.

Obtain early a knowledge of musical direction by observation of good conductors: even direct with them, silently, if not objectionable. This gives distinctness to your idea.

Look around you attentively upon life, as also upon other arts and sciences.

The laws of morals are also those of art.

By diligence and perseverance you will ever improve.

Out of a pound of iron, which costs a few cents, many thousand watchsprings may be made, whose value increases a hundred thousand fold. That pound which God has given you must you use trustily.

Without enthusiasm, nothing genuine can be wrought in art.

Art does not exist as a means of wealth. Become an ever-advancing artist, and all the rest will come of itself.

Not until the form is clear to you will the spirit be clear also.

Perhaps genius alone thoroughly comprehends genius.

Some think that a thorough musician should be able, on hearing for the first time a complicated orchestral work, to see it like a real score before him. This is the highest point that thought can attain.

There is no end to learning.

...the realm of harmony will be... These are...
...of love and love of God... The command...
...of love and love of God... The command...
...of love and love of God... The command...

Obtain early a knowledge of...
...of love and love of God... The command...
...of love and love of God... The command...

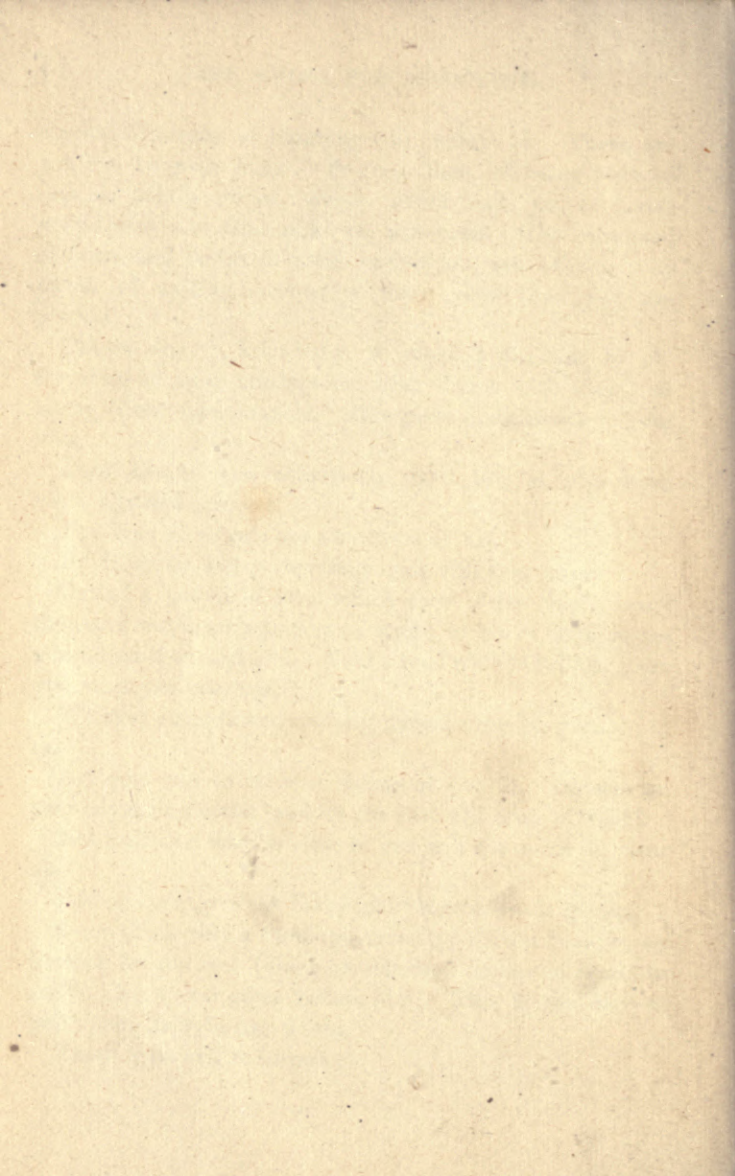
Look abroad... upon life as also upon...
...of love and love of God... The command...
...of love and love of God... The command...

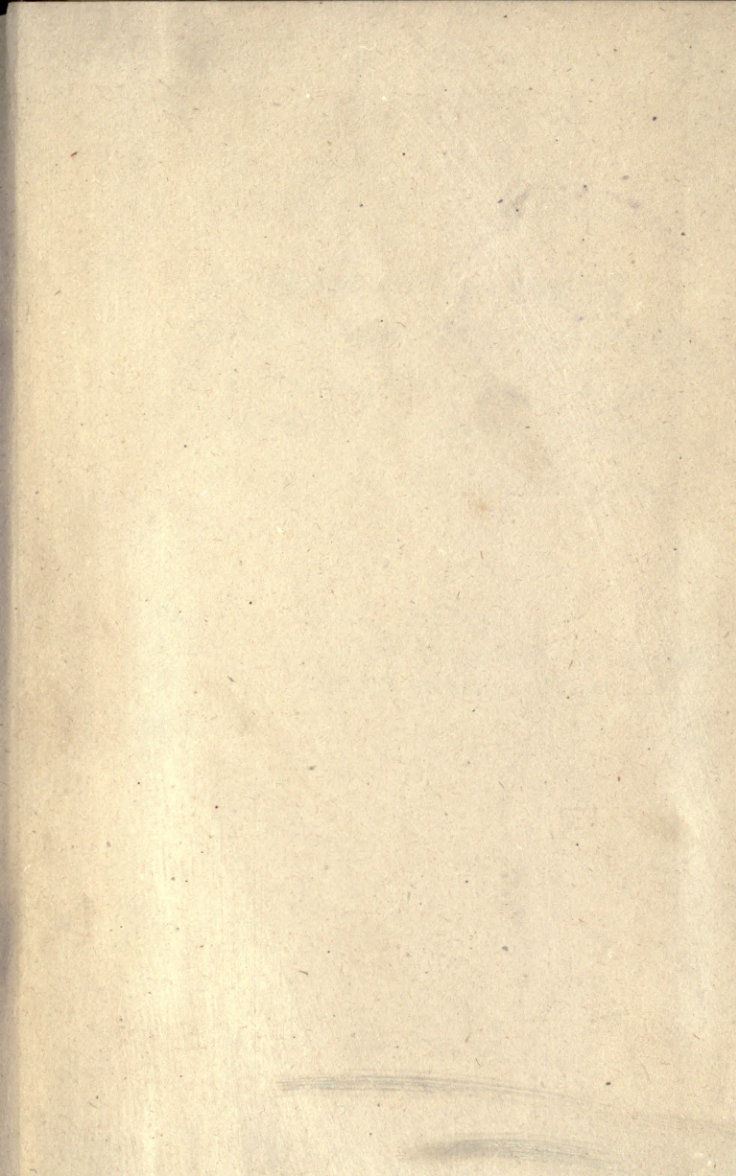
The law of... are also those of...
...of love and love of God... The command...
...of love and love of God... The command...

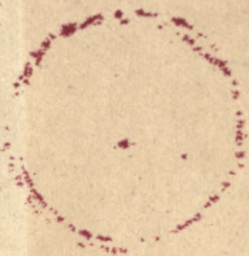
What... can be wrought in...
...of love and love of God... The command...
...of love and love of God... The command...

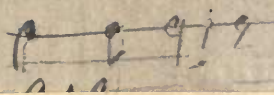
...of love and love of God... The command...
...of love and love of God... The command...
...of love and love of God... The command...











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